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ABSTRACT

Drawn from a conference focusing on the changing nature of the communication function, the papers in this collection analyze and outline the professional and personal developmental techniques necessary to anticipate and capitalize upon those changes. Among the specific topics discussed in the 32 papers are the following: (1) the techniques and functions of public relations in a variety of contexts, (2) communication policy formation, (3 using communication to attain organizational goals, (4) communicating as a process, (5) communication with organized labor, (6) Japanese style corporate communication, (7) corporate ideology, (8) communication in Latin America, (9) managing creative people, (10) the role of the executive producer in preparing slide presentations, (11) the changing image of education for public relations. (12) using color to persuade, (13) career planning in the management field, (14) the steps involved in becoming an accrediated business manager, (15) the printing industry, (16) the field of design in Canada, and (17) improving relations between business and government. (FL)

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IABC 83/THE WINDS OF CHANGE

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Public Relations - The Techniques Don't Change, But the Function Does

By Robert L. Dilenschneider

I am forced to sit down and think hard about what we in public relations are doing now and where we're going in the future.

We are still putting out releases, as well as corporate fires, in much the same way as we did years ago. And we are still promoting ourselves and our specialty, a practice that's been going on as long as there have been hungry press agents.

Nothing insulates us from the problems that are now embedded in public relations, like trying to interpret one institution so it is more understandable and agreeable to all others.

The new ingredient is in the depth of penetration of public relations, particularly in the most difficult and intimate problems of business.

We have had to learn how to look at the social and business environment diagnostically and to measure the aims and impediments of any given business--or other institution--against what we see shaping up in the world.

The rush of world events has forced us--as corporate advocates of productive human relationships--to adopt a much more thoughtful view of our roles.

When we are asked today to study the total communications of a corporation, we examine the entire entity--management tradition and style, marketing concepts and advertising, strategic planning, audience and media perceptions--everything about an organization that may have positive and negative influences within the universe that revolves about it.

After such a study we strive to pinpoint the organization precisely in relation to the trade and socio-political worlds it inhabits, and then chart the alternatives open to the management; toward a new and better orientation.

Nothing new here. What is different, I believe, is that this is the way it works today, not the way we only used to wish it would work.

Despite some grumbling about the state of education today, U.S. technology still sets the pace for the rest of the world, and public relations will be prominent in restoring the American business community to its former world preeminence.

Our national lag is not in technology, but in productivity and the quality of some mass-produced consumer products. Improving productivity and product quality is a process that involves the attitudes and habits of people as much as the availability of capital and high technology. If altering the attitudes of people isn't the very heart of public relations, what is?

Talk of productivity brings to mind management-labor relations because so much of what hampers improvement is owing to work rules embedded in contracts and to intractable adversary relations. But the first point of attack on such problems is not necessarily labor, but management. Management is not without fault when it comes to setting the corporate stage for improvement.

I would eliminate the phrase "labor relations" because it is divisive rather than collective. It inclines production workers to view managers as the enemy rather than the other occupants of the same boat. The entire lexicon of management-employee relations needs to be revised to put the accent where it belongs: on the common interests of every participant in the success of the enterprise. But the lexicon is far less important than the environment created by management to invite worker participation rather than distrust and suspicion.

American business in recent years has been trying to find ways to emulate the Japanese style in personnel relations, but some American companies long ago adopted practices and philosophies that didn't require importation. You can read about them in the best-selling book "In Search of Excellence", which teaches us that the most important ingredient in the successful corporation is a dedication to quality made freely by a congenial workforce whose management take pains to understand its business from the consumer's point of view.

That is, of course, a highly simplified explanation of a complex book. Don't take my word for it--read the book. The important words to us in public relations are "dedication", "quality", "congenial workforce", and "consumer's point of view." We are really talking about the areas of our own expertise: forming attitudes, establishing good relationships, studying key audiences.

I can't tell you how many of the chief executive officers I deal with eat lunch at their desks or with a few close associates and never come in contact with their people on the factory floor, their sales people, the stores in which their products are sold, or with consumers. What they know is fed to them on paper or in high-level meetings with lesser executives who usually follow the same style.

I believe one of our major tasks in the future is to warm up big organizations by humanizing them, and that this process has to begin in the board room and work down. Corporations take on the character of their strong leaders. When we can sell them on the importance of fostering environments that challenge, interest and satisfy the entire workforce, we will have vastly increased our chances of altering the attitudes of the multitudes out there on the production lines.

The importance of a resurgence of American leadership in world business and economic affairs is not simply a matter of pride, profits, or prudence.

Nobody has expressed this more trenchantly than Helmut Schmidt who--in the February 26 edition of The Economist--wrote:

> "Economic strength, as well as political and military power, predestines the United States to take the lead. That is how Tokyo sees it and that is how the Europeans see it...."

I do not by any means underestimate the importance of other things in re-exerting American international leadership. Other things like improving technology, reducing inflation and interest costs, stabilizing international markets, and the biggest and most fundamental, is restoring high quality to our production and economic competitiveness achieved--not through lower living standards--but rather through improved productivity. For these objectives we need growing technological progress, massive injections of capital--things we can do little about--and a new industrial environment. That new industrial environment traces out a future for public relations, not on the sidelines of business but at its heart.

Robert L. Dilenschneider is executive vice president, Hill and Knowlton National Division, Chicago, IL.

The Changing Image of P.R.: Communicating in the New World Society

By William H. Friedman

P.R. has had more "images" than Lon Chaney.

Each generation seems to have a new concept of what p.r. is, why it is, and what it is supposed to do.

First we had the "pioneers", individuals with early appreciation of the power of public opinion, working behind the scenes to build the reputations of individuals or further the goals of Government or corporations.

Then p.r. emerged as a business tool during the great economic boom that followed World War II. This was the era of the fast-growing p.r. agency (from "broom-closet" office to the huge suite on Park Avenue) and the establishment of the corporate p.r. department. Unfortunately, growth was so fast that many misunderstood what p.r. could or should do. Misunderstandings often led to expectations that were unrealistic. Coupled with this we often got an unflattering image of p.r. people as "slick" fixers.

Once again the image is changing, and for the better. In recent years, largely because of the slowdown in the growth of the U.S. and world economies, p.r. has become more businesslike, better understood, more appreciated and, when properly practiced, more effective. It is now seen for what it is: a crucial part of the world of communication.

What's more, p.r.'s efforts to develop and follow professional standards have paid off. However, in all fairness, some of p.r.'s more businesslike and accountable stance today results from pressure to prove that p.r. is not a fad or a luxury, but rather an important business tool that eventually contributes to the bottom line. When budgets are tight, everybody has to prove his worth; and p.r. people are no exception.

While we in p.r. are still creative -- must be creative -- and some of us are even "colorful", we have learned that first and foremost we must be good business people. This is particularly true of those working in p.r. agencies, but it is also applicable to people on the corporate and non-profit sides, applicable in the sense that what we do must be seen as beneficial in terms of organization goals and economically justifiable.

Of course we must be good communicators above all. But we also must know how to adhere to a budget, how to keep an account profitable (if we're on the agency side), how to sell our services on a rational basis, and how to keep them sold because what we do is done well and has meaning in terms of overall objectives.

So here we are, grown-up and mature, working hard in a tough business, no longer able to pretend (if we ever did) that we have a special "mystique" because we know what makes people think and act the way they do. In short, we are part of the business world, whether we work for a corporation, an agency, or an organization that cannot survive without businesslike methods of operation.

But where do we go from here?

Don't settle back in a mood of complacency. Things are going to get tougher, a lot tougher. We must know how to communicate effectively in what might be called the "new society", and it's a society that is worldwide. Because the world has become so interdependent, economically, politically and socially, the new society is really an international society. For example, back in 1945, who would have thought that the performance of the American economy would be so directly affected by what the Japanese do?

What are the practical implications of all this for the p.r. practitioner?

Not only do we have to communicate with tough, cynical, sophisticated audiences, but we must also know how to do far more than write a good press release, understand and serve the media, set up a great meeting, or publicize products services or people.

We still must do all these things at one time or another, but we must do them within the framework of a world that is tending to become "unglued." Worldwide prosperity, which marched along fine for some 30 years after the end of World War II, can no longer be taken for granted. International cooperation in matters economic and political, which held the free world together for the same 30 or more years, is no longer automatic. Basic agreement on common goals can no longer be assumed.

The changing image of p.r., however, will be very favorable if p.r. people rise to the challenge:

- By learning how to communicate when so many comfortable assumptions are no longer valid.
- By learning a lot about fields that a few years ago would not have seemed pertinent to p.r., for example, economics, world trade, political science, foreign languages, etc.
- By not only staying professional but becoming more professional in terms of constant upgrading of skills and education, in terms of personal dedication, and in terms of knowing how to explain our role as frontline contributors to the goals of our companies, clients or organizations.
- By building a reputation as knowledgeable people who can be relied upon for quick assessment of a problem, basic understanding of the climate of opinion in which the problem must be solved, and for creating an effective solution to the problem.

In my view, we in p.r. are about to have the best years of our lives in this confusing, difficult and often frightening world. Despite the growing complexities of the late 20th century, the increasing "computerization" of our lives with implications that nobody yet really understands, and fast-moving developments over which we have no control, the new heroes are going to be people who think, who understand and who act.

This should be a valid description of p.r. professionals. If we continue to think, understand and act effectively, then the "Winds of Change" will blow a lot of good our way.

William H. Friedman, APR, is vice president of Ketchum Public Relations, New York, NY.

PUBLIC/PRIVATE PARTNERSHIPS A TREND FOR THE '80s

W. E. Duke

"Public/Private Partnerships!"

Now, isn't that a phrase that begs to become a cliche? The way it is used these days, it conjures up images of such notable, substantive and penetrating campaigns as: "WIN---Whip Inflation Now!"

The problem is that despite the sound of glibness, this phrase signifies more than a slogan. More than a public relations campaign. Properly understood it indicates one aspect of an historic fact that will keep business communicators busy---and hopefully challenged---for many years.

The fact of the matter is that all of us, and our companies, are now in the midst of a political---as well as an economic---period of transition whether we know it or not.

Item: More power, and more responsibility, is being transferred to state and local governments from Washington. Sure, the Reagan Administration with its New Federalism policy has accelerated this development. But it would have happened sooner or later no matter who was elected in 1980. It is happening right now in every corner of the country.

Item: State and local governments are facing huge challenges beyond their already difficult problems of welfare, crime and medical care. This transition is coming at a time when the bone and sinew of the country---the so-called infrastructure---is suffering from years of neglect. Roads, bridges, sewers, water systems must be repaired, rebuilt and rehabilitated. No more blaming Washington as the sole villian. Local leadership is needed.

Item: Many businesses and private sector organizations are beginning to realize that they have to provide at least a portion of this leadership. For years, most had decried the dominance of Washington. OK, now it's our turn.

This transition, and the potential impact on our operations, led my company to form a partnership in late 1981 with the U.S. Conference of Mayors. The idea was simple enough to begin with. As partners, we would hold a series of conferences, involving business, private, non-profit organizations and representatives of local government to explore how we could all work together.

We held a national meeting in Philadelphia in March, a regional in Houston in December and have just concluded the final, local session in Carson, CA. As a learning experience, these conferences were huge successes. As community relations ventures they weren't bad either, attracting some 1100 participants, including some 150 individual mayors. The response from participants has been overwhelmingly positive, and the meetings have spawned partnership efforts in many other cities.

The important thing, however, is that these meetings demonstrated to my management at least the extent of problems facing our country and how these problems---if left unattended---will effect the bottom line, and not at all incidentally, the level of local taxation.

As the National Association of Manufacturers put it in a recent publication: "There is a clear bottom line relationship between stable, productive communities and customers with purchasing power as well as the ability of a company to attract and hold competent employees."

Cities and counties are beginning to look locally, instead of to Washington, for leadership, advice and money and this calls for a change of attitude all around. If the messages heard at our conferences are any guide, some of these attitude changes can be as good for business and our profession, as they are for the communities.

The emphasis in our conferences was on building public/private partnerships; on finding new, mutually beneficial linkages between business and local government. The key phrase is on "mutually beneficial."

For example:

*Political and economic circumstances seem to be forcing both sides to moderate their traditional adversarial relationships. As W. F. Kieschnick, President of Atlantic Richfield, said in opening the conference: "Necessity invented this conference on public/private partnerships."

*Many mayors are saying publicly that city governments have to be more entrepreneurial, more economically venturesome in attacking problems. There were even public statements---which would have been considered heretical a year ago---of turning more city services over to profit-making companies..

*The notion that business will have to "take up the slack of Federal budget cuts" was pronounced ridiculous by mayors and businessmen alike, although all agreed that an increase---perhaps a doubling---in corporate giving was desirable.

But it was the "pool of talent" concept that received the widest endorsement. This is the idea---already contained in most corporate volunteerism programs---that the private sector can effectively help communities by sharing expertise of its employees in law, financing, management, engineering and economics, among others.

The effectiveness of this approach was underlined by Mayor Dianne Feinstein of San Francisco who pointed to her Fiscal Advisory Committee, a group of some 35 entrepreneurs from the city's largest companies, unions, professional and community organizations. This is a true public/private partnership, she said, and the free advise of its members and loaned executives is saving her city $40 million a year! It has helped install management by objectives, centralized risk management and cash management systems and other reforms. It is a prime reason San Francisco has a $100 million surplus in difficult economic times, according to its Mayor.

The San Francisco story was just one kind of public/private partnership outlined. Others ranged from downtown revitalization, relocation of job creating facilities in inner cities, employee transportation and effective training programs.

The business-like approach was stressed by speakers at both the Philadelphia and the Houston conference. The reason: most successful public/private partnerhsips will effect the bottom line directly and will be evaluated on that basis. Here are some of the suggestions for successful partnership building made by those who have been through the process:

*Keep initial projects small in size. Deal with specific issues to avoid raising expectations that can't be met. The more practical and mutually beneficial the project, the better.

*Make sure the project has direct relevance to the business plan of the company, the well being of its employees or the safety and security of its facilities. Management must be able to see that these programs deal with potential bottom line concerns.

*Make use of the particular skills of your company and its employees. Well structured employee volunteerism programs have been effective in making community services more effective.

*Find out what the community or the neighborhood wants. Too many programs fail because companies---and local governments, for that matter---forget to consult the people directly effected soon enough and often enough.

*Local non-profit organizations---the so-called "mediating structures" ---should be brought into partnership-building at the beginning. Don't try to go it alone.

*Keep the media informed at all stages. Communicate fully with all parties involved on a regular basis to head off misunderstandings.

*Be prepared for the rough and tumble of public debate. As Urban Affairs columnist Neal Peirce has said, "Businesses have to learn that the public process is not always sweet and polite."

Whether "sweet and polite" or not, the need for business-local government cooperation in solving mutual problems seems more urgent than ever. And so does the need for creative communications approaches in making these partnerships measurably useful for companies and communities alike.

William E. Duke is manager of national programs, public relations operations, Atlantic Richfield Company, Los Angeles, CA.

Working with the Opposition in a Crisis

Betsey Solberg

What is a crisis in our business?

Is it a plane crash in which the greatest number of people in American history are killed? Or is it the grounding of the DC10 by the FAA for 38 days to determine if it is really a safe aircraft design? Or is it the fact that the media doesn't carry the story when the FAA releases its report that the DC10 is properly designed and those disasterous crashes were caused by improper maintenance procedures.

Or is crisis a fire that breaks out at 6:30 a.m. in the world's largest hotel--killing 84 people. . .

. . .or is it when "60 Minutes" is knocking at your door. . .

. . .or when your company's CEO gets arrested at 3 a.m. for you know not what?

Crisis is all of those. How do you prepare for a fire, a major scandal, and Mike Wallace. . . just in case?

You need two things: You must know the opposition and you must have a plan developed--today--that is a working document for you to use as you work through your own particular crisis.

Knowing the opposition and having a plan provide you the primary tools necessary for keeping your organization in the best possible position during the crisis period.

The media--in a crisis--is your opposition because they want all of the information now--and you have a crisis on your hands and prefer the public not know about your problem at all. There's little chance of that, so recognize the media's needs and give them as much information as you can or they'll get it from others, and their final story may not carry the facts as you have seen them.

Know the media--their individual needs, their deadlines, what they'll use and what they might use. Their business is to get that breaking news story--now, not later because they are paid to get the news first, if possible, but certainly not after their competition.

One thing is certain. If you don't get them the information they need they'll get it elsewhere. They'll fly over in helicopters, if you make it necessary, in order to get action shots. They'll interview neighbors of your company and relatives of employees, who don't know a thing about the situation at hand, but may talk about what they think, or have heard, rather than what they know. And that kind of information is what will go on the air if solid facts aren't coming from your company.

Let's address the different media:

First, there are the radio reporters. Their deadlines are instant--two minutes after you have been interviewed by a radio reporter your story may be broadcast on the air live. The reporter is working hard to beat his competition. He's working from scribbled notes. He's talking in descriptive language--"flames raced through a two-story house today," or "officials denied that. . ." in order to help his listeners understand the importance of this story through his words. He tells the entire story of your company's crisis in about a minute--his overview as well as your company's position--because he knows his audience loses interest after about 60 seconds. Therefore you must be brief in order to get out the information you want reported.

Unfortunately once you have taken care of the radio interview, you aren't through. This radio reporter will be back to you every 30 minutes during the crisis period for updates in order to ensure his listeners that he is on top of the news story every half hour.

Now the television people. They arrive with their lights and cameras to get pictures--preferably those with action, such as a fire, because the more "visuals" the better the story for the viewers at home.

Supply the television people with visuals. If security says it isn't safe for the camera crews to get near the scene, then get a chart that shows the location of the incident. But you might want to make a compromise with security based on your awareness that television reporters must have visuals because if you show television reporters only charts they may rent a plane and take aerial shots of the entire plant when permission for a few shots from the gate entrance might have served your company better.

Television isn't going to allow you much more time to state your company's position than radio. All in all, the story may be aired for as much as two minutes, so again, you must explain your company's position in about 30 to 45 seconds.

That's knowing the opposition.

Finally, there is the print medium--reporters from the newspapers and magazines. Their deadlines often aren't as immediate--they may have an hour or more to get a story in--and they have room in their news stories for more than the surface facts. The print media will be seeking more, too, so be prepared to give them what you can--other experts, another angle--always keeping in mind the long-range consequences. The print media have larger staffs and beat reporters on location and they can assign several people to work on the story. You may find newspaper reporters all around the story. . .at the hospitals; at the fire department and police station; with employees or their families; with the regulatory people at the federal, state and local levels; with similar industries; neighbors; competitors, or wherever they can get good, readable stories. It's your job to keep the reporters busy with facts and figures so they won't go astray. If they ask ten questions and you answer five, they'll stay with you.

I was a reporter for twenty years for newspapers and television and now that I am in public relations I see another side--company officials who tell us "don't say that." Our role is to work with both management and reporters.

How do you walk that line in the middle of a crisis? You work from your plan that you prepared earlier. This plan sets up a task force--a crisis team--your company's equivalent of a Code Blue Team that is activated in four seconds, and, most important, has management's solid endorsement.

If you are the leader, you must have powers you don't ordinarily have or want. The leader must be able to obtain all information about the crisis--he must sit in on the key inner circle management meetings and be a part of those discussions--in order to make the best decisions as to what should and should not be released to the media.

Let's address who else must be on the task force:

--The task force needs at least two professional staff people who can get information from personnel, hospitals, families, security and others. These people must also be able to write and assemble information for the official "record."

--The task force needs at least two secretaries and two back-up secretaries to record information quickly and accurately and reproduce it for distribution.

--A photographer to help assemble the official record for later use and to produce photographs that you may want to distribute to the media.

--A lawyer to serve as counsel before statements are released.

--Security and maintenance personnel to control traffic and bar entry to unauthorized persons.

Your plan must have:

- An inner office memo prepared and signed by your chief executive officer ahead of time directing all media calls to your office. It also should ask all persons contacted by the media to advise you of those contacts. This pre-written memo is to be distributed moments after you are notified of the crisis.

- A budget--freedom to order what you need to handle the situation with the media. It may be a bank of telephones in order to keep the media contained in a secure area. It may be portable toilets, lest we forget that a major problem at Three Mile Island was the lack of toliet facilities for the hundreds of news men and women who converged on the scene.

- A communications system--a rumor control center that funnels all questions into your office and a single location in which all communications converge to improve efficiency and effect control.

- An alternative system--runners, radios, etc. that serve as a supplement or alternative for the regular service.

- Physical facilities--briefing areas--where reporters receive factual reports to transmit to their news organizations.

These details on paper provide you an organizational chart and a document from which to work during your crisis.

Let me give you some examples.

Let's take the case of the DC10. Following a major crash in Chicago the FAA grounded all DC10's to determine if the design of the craft was the cause of the disasters. Meanwhile, people assumed they weren't safe. Yet when the FAA released its report that the plane was, in fact, safe, the media carried small stories on page two.

It was decided to go to New York--the headquarters for the major media in the world. A press conference was called with the major media and aviation writers. The head of McDonnell Douglas, Sandy McDonnell; a key expert, and former astronaut, Pete Conrad, now on staff at McDonnell Douglas; were set up to meet head-on with the toughest reporters in the country and present the FAA report. The spokespersons were well prepared because it was expected that the media would be hostile, and they were. Soon, however, story after story about the safety of the craft began appearing around the world. It was a tough decision to meet with the cynical and critical members of the media. But the decision was made--based on knowledge of the media: They are tough but interested. They try to be open-minded. And by meeting them head-on, and answering their questions, we got a story they wouldn't bother with before. An advertising campaign backed the media blitz. Later, research illustrated that the public's concerns about the DC10 had changed remarkably.

Another, the Hyatt Regency Hotel in Kansas City, was the scene of the largest structural disaster in history. This was a major hotel in the community--the city's tallest building and one that offered accommodations for conventions and tourists from across the world. And now people believed it unsafe--dangerous--and they were afraid of it. The Chamber of Commerce appointed a committee of experts--architects and some of the finest technical engineers in the country--to study the safety of this facility and report to the public. The media didn't believe a Chamber of Commerce committee would be critical of any major business. They attacked the credibility of such a group. But they reversed their cynical positions after session upon session where information was released to reporters piece by piece in an orderly fashion. We gave them materials before their deadlines--and visuals for the television cameras as well. And our panel of spokesmen were well-prepared and well-rehearsed. It was another case of knowing the media and their needs and working that to get our information out as well.

At the MGM Grand--We believed a fire department report being released on a Thursday could damage our case. We released our own--softer report on Tuesday. It was first. It got good coverage, and it took the interest away from the other release two days later.

I can give you case history after case history, but they all operate off of the same premise: Know the media and work from a plan. Knowing the media allows you to take the offensive in giving out information and you make the judgment about what is released.

And one final word: Always go into the media interviews well-prepared and well-rehearsed.

I have a card that we give our clients and suggest they keep it close by. It is a series of do's and don'ts on how to work best with the media in interviews. If you would like copies write or call and I'll get them to you.

Betsey Solberg is vice president and managing director, Fleishman-Hillard, Inc., Kansas City, MO.

Crisis Preparation -- The View from Public Relations

By James A. Arey

Give high marks to the corporation which dedicates as much time, resource and thought to Crisis Preparation as it does in producing its Annual Report.

The company that is unprepared for the unforseen, is a company in trouble -- or more aptly put, a company that is looking for trouble.

Today's society of computer-chip technology, struggling economic stability, fierce competition and human pressure has made Crisis inevitable -- a fact of life in the puriest form.

Yet, sophisticated communications, watchdog consumer advocacy and professional competition among the media demands that Crisis -- no matter when, where or how it occurs -- be faced with authority, credibility, a positive attitude, and above all, without delay.

There should be no need for corporate executives to dive for cover behind the boardroom door when faced with such situations as aircraft accidents, medication tampering, new auto recalls, human error, or, freaks of nature.

The answer, then, is Preparation. It sometimes comes hard; it takes time and money to develop; and, it could means some corporate reorganization.

But it's worth it!

Crisis Preparation -- The View from Public Relations -- should cover six points:

1. Solid commitment and ongoing support from senior management.

2. Training and recurrent training of the Public Relations and/or Public Communications staff who will be called upon to deal with the media and other publics in the event of an emergency.

3. Specialized equipment tailored to provide the necessary lines of communications between key departments within the corporation as well as between the corporation's public relations spokesman and the media and other publics.

4. A detailed plan of operation, designed to cover how Public Relations/Public Communications fits into the corporation's overall Crisis Readiness Plan; scope of authority; individual assignments; and, established policy.

5. A fail safe method of alerting the Public Relations/Public Communications spokesman when an emergency occurs -- or when it appears an emergency might occur.

6. A disciplined periodic review of the above points.

#

James A. Arey is System Director Public Relations, Pan American World Airways, Inc., New York.

Trouble Brewing

By: Shirley Richard

BACKGROUND:

Adolph Coors Company is the nation's sixth largest brewer with assets and annual sales of $1 billion.

IDENTIFICATION OF THE PROBLEM/OPPORTUNITY (Research):

Mike Wallace of 60 Minutes informed Coors in April 1982 that the national news magazine was going to feature Coors and its labor-related boycott. Before deciding how Coors would respond to the 60 Minutes investigation, management considered the following facts:

1. Since 1977 Coors had been the victim of a vicious labor-related boycott designed by AFL-CIO officials to put Coors out of business.
2. Mike Wallace had gained a reputation as television's major exponent of adversary journalism and had been accused on occasion of not reporting all the facts (particularly with regard to business).
3. Awareness levels about boycott issues were low in states where Coors was not sold (30 states).
4. Formal research performed in 1981 showed that Coors' corporate image had slipped badly. A comprehensive public relations program was in effect to combat the problem, but progress being made

to change attitudes was slow.

5. The facts were on Coors' side. The labor-related boycott was based largely on falsehoods. An open door policy with 60 Minutes could result in helping set the record straight.
6. Morale among distributors and employees was eroding because they believed Coors' management was not doing enough to combat the boycott.
7. If 60 Minutes decided to do a feature about Coors, it could be disastrous for Coors not to participate.

After considering the facts, Joe and Bill Coors made a decision to open Coors' doors to 60 Minutes and conduct an interview with Mike Wallace.

PLANNING:

Objectives--Turn a potentially negative report into a positive one by providing an open and candid forum for the 60 Minutes investigative reporting team. Unlike other organizations' responses to 60 Minutes, Coors didn't want to merely "survive" the investigation, but instead set out to take advantage of this opportunity to set the record straight. The message objectives were based upon overall corporate objectives and identification of image problems in the market. The message objectives were:

1. Coors has fair hiring practices and is a good place to work.
2. The boycott is unfair and is carried on by a few rejected union officials.

3. Coors cares about its employees, its products, its community and its country.
4. Coors is not anti-union.
5. Coors makes a unique quality beer.

Target Audience:

Primary: Beer consumers, potential beer consumers and opinion leaders with neutral or slightly negative attitudes toward Coors who would comprise a portion of the 60 Minutes audience of 20+ million households.

Secondary: Employees and independent Coors distributors.

Plan Elements (Strategy):

1. Make certain officers were adequately prepared prior to the Wallace interview.
2. Maintain an open door policy with 60 Minutes throughout the investigation.
3. Perform informal and formal research to measure results of the broadcast.
4. Share 60 Minutes with employees and distributors after the show's airing.

Budget: The budget was $15,000, which was spent primarily for professional telecommunications training.

EXECUTION (By the Corporate Communications Department):

1. Preparation
    a. Requested a letter from Mike Wallace stating the subject

matter of his investigation.

b. Learned more about the internal workings of 60 minutes; traveled to New York to visit the producer, Allan Maraynes.

c. Obtained tapes of recent speeches and information about David Sickler, the AFL-CIO official who headed the Coors boycott.

d. Researched and gathered all facts surrounding every issue which could be brought up by Mike Wallace.

e. Obtained permission from Mike Wallace for the Coors Television Department to film all aspects of the 60 Minutes visit to Coors.

f. Prepared Bill and Joe Coors for the Mike Wallace interview with professional telecommunications training using actual reporters covering the following:

   1. Reviewed message objectives and explained technique of bridging from Mike Wallace's questions to positive points about the company.
   2. Reviewed interview strategy.
   3. Reviewed trick questions.

g. Engaged Harbicht Research Inc., of Arcadia, Calif. to perform formal research with beer consumers to measure the impact of the show in Los Angeles and Denver:

Wave I - Immediately prior to broadcast (9/21-26)

Wave II - One week after broadcast (10/1-4) then they set about doing it. They were never hostile or antagonistic, although Mike Wallace was tough in his questioning. According to Neilsen, the show received a 25.1 rating (42 share). This equated to 20.8 million households. It was the number two show of the week.

1. Coors received more than 800 letters expressing viewers' thoughts about the program--only six were negative.
2. A review of the script showed that all message objectives were communicated at least once.
3. According to the formal research, one out of five beer drinkers saw the show. The change in attitudes among the minority who saw it was large enough to cause a notable shift in the total sample.
4. The media audit revealed that 90% of the media saw the show. All believed the story was positive for Coors. Importantly, the people with some of the strongest anti-Coors feelings six months earlier showed the largest change in attitude.
5. Many organizations (Hispanic groups, colleges, gay editors in San Francisco) lifted their boycotts as a result of the broadcast, and pro-Coors editorials appeared in several newspapers.
6. The broadcast positively impacted morale among employees, distributors and management.

OTHER (Follow up subsequent to program's airing on September 26, 1982):

1. Negotiated with 60 Minutes to purchase rights to reproduce and distribute tapes for employees, distributors and opinion leaders.

The transmittal to distributors suggested ways to use the tape in their markets to capitalize on the positive impact.

2. Made available to employees the tape of the employee Brown Bag luncheon with Mike Wallace.
3. Held an open house with management and employees to share the 60 Minutes broadcast. Shared 60 Minutes updates with employees and distributors through employee and distributor publications.
4. Sent copies to distributors of the support letters we had received from consumers in their markets and asked them to follow up.
5. Placed ads in several local papers reproducing the editorial which had been run by that paper with a note of thanks for supporting Coors.

TRENDS:

There are a number of emerging issues in which business plays a part and that have substantial impact on the public. A quick reading of major periodicals provides some indication of what these issues are: America's shift from an industrial society to an information society; multinationalism with both domestic and international ramifications; corporate governance at all levels; increasing reliance on public referenda and consumer protection.

There is also rapid development of new power centers throughout our society. Special interest groups have come to occupy a position of significant political and social importance. Employees, too, are flexing their muscles.

Forming a backdrop to this is the pervasiveness and the influence of the news media, which have become a center of power in America. Although investigative reporting is not new, the journalists of today come prepared with better understanding of the workings of business and they also have the resources of large media organizations. The outcome of all these changes--the new issues, the rise of new power centers, and the enlarged influence and reach of the media -- has been to bring previously private organizational problems into the public domain. Unlike the earlier muckraking, investigative reporting of the 80's will attempt to interpret more thoroughly and accurately all of these massive changes in a targeted manner.

Rules for Living (with the Washington Press Corps)

By Sheila Tate

The aim of information should be to make sense from chaos, to bring order from disorder. The effective communicator is a person who loves order, loves words, has favorites, and is offended by grammatical error.

Communicating in Washington, D.C., presents special challenges.

My survey of Washington reporters forms the basis for my "Rules for Living with the Washington Press Corps."

Rule No. 1: He Who Prevaricates Is Lost.

When I asked Washington reporters what qualities they esteem in a spokesperson for any organization, 92 percent called for candor.

Rule No. 2: Weave No Tangled Webs.

Washington reporters -- 36 percent of them -- ask you to be straightforward, direct, forthright. Says one: Be willing to acknowledge the obvious, call a mistake a mistake. Then explain how it's being corrected. Another warns against doublespeak, asking for clear, straightforward, factual characterizations. Yet another: "Say yes or no, you will or won't comment. Don't keep us dangling."

Rule No. 3: A Little Knowledge Is a Dangerous Thing.

My survey indicates 27 percent of all reporters ask for you to have knowledge of both the issue and the specific needs of the news medium with which you wish to deal. People Magazine's needs are a bit different from the AP's, though they both may have legitimate interest in your announcement. Know the needs of the news outlets as well as you know the needs of your company or client.

Rule No. 4: Apply for Sainthood.

Reporters surveyed also expect spokespeople to be cooperative, to be available -- or at least to return phone calls -- to be professional, flexible and dependable. They're also expecting spokespeople to be brief and to display an unfailing sense of humor.

Let me digress from my survey report and tell you what this spokesperson expects from reporters. This is a survey of one: I believe there is always time for courtesy -- on both ends of the line. I expect a reporter to believe me when I say I don't know or don't wish to comment, and not try to trick me into answering a question. I expect a good reporter to be skeptical but not cynical. I expect reporters to refrain from calling me in the middle of the night unless it really is important, and cannot await the morning light. I expect reporters to check their facts with me and since I'm supposed to have a sense of humor, I think they should laugh at my witticisms.

Back to my survey of Washington reporters -- overwhelmingly they confirmed my suspicion that it is valuable to know personally the editors and reporters to whom you direct your news. One national news magazine reporter made the observation that a personal relationship between a reporter and the spokesman is more important in Washington than elsewhere. I think it's true, and I recommend you work to establish face-to-face contact with reporters whose publications are of key importance to the organization for whom you communicate.

In my survey, I asked reporters to rank from one to nine the most useful materials they could receive from you when they cover a hearing, a meeting, a press conference or a reception in D.C. The reaction was interesting.

First and most useful was a fact sheet; second, an advance copy of any speech or remarks; next, a list of participants and/or guests; fourth, names and phone numbers of spokespersons; fifth, position papers, backgrounders; sixth, a news release; and 7, 8 and 9 were brochures, annual reports and photos.

Isn't it interesting that the most expensive materials are the least useful to reporters?

Several reporters named other materials they considered useful: a file of previous clips on the company or issue is valuable, as are exclusive interviews. It is always useful to have articulate corporate or organizational officers waiting in the wings to do interviews as requested.

Ninety-two percent of my respondents cautioned against scheduling a news conference in Washington unless the organization had major news, variously termed "breaking news," or "real" news. A news conference was deemed particularly appropriate in complicated situations where the ability of reporters to ask questions to clarify facts is important. Even then I would recommend calling it a press briefing so as not to raise false expectations. In a crisis, regular news conferences were recommended, daily or even hourly, depending upon the nature of the crisis.

When I asked if the press conference was often abused as a communications tool, 66 percent of the respondents said "yes," with the rest evenly split between "no" and "no opinion." In my opinion, based on my earlier corporate and agency experience, the news conference is often misused. Nothing creates more lingering ill will with reporters than to have wasted an hour covering a less-than-newsworthy announcement.

My survey explored a subject close to the heart of every communicator. The press release. Do they get read? How can you boost the chances of having your release escape the waste basket and move into public print? I asked: Do you read press releases? Ninety-two percent affirmative, the remainder said "sometimes."

I have also often wondered if hand-delivery helps gain attention since it is, after all, an expensive technique. About 66 percent of my survey respondents agreed that it helps get their attention. Many noted that mailed releases are almost certainly out-of-date. Another reporter pointed out that the hand-delivered release would only gain added attention if addressed to her personally, not to "the bureau chief" or "women's editor." At any rate, all agree the hand-delivered release must still meet the "glance test" -- providing real news to appropriate reporters.

All but one of my respondents claimed to be receptive to telephone reminders of events but most suggested only one call, perhaps the day before, cautioning against pestering.

My last question was a wide-open invitation to pontificate. No reporter can resist that opportunity. The question was, "Any ideas on how a corporate or association or government spokesperson can best establish him or herself as a regular source for you on the issues important to his organization?" The answers reinforce my earlier rules for living and for building a valuable relationship with the Washington media. I have grouped their responses in descending order of frequency:

1. In the paraphrased words of the namesake of our capital city: Never tell a lie. Be honest, even if it means telling a reporter you cannot tell him (or her).

2. Look for the whites of their eyes. Make direct, person-to-person contact and establish a solid working relationship. But don't mistake that for friendship. If you should become real friends with a reporter, don't ever try to trade on that friendship. News is news.

3. Be available. Someone once said, "Those not present are always wrong." Don't hide from comment in a tough situation.

4. The Edward Bellamy Rule does not apply. He said "selling is essentially antisocial," but what does he know? My respondents say "sell but don't oversell." Don't be afraid to pitch your point of view, your story, your event, but don't make inflated claims, don't promise more than you can deliver.

My survey -- which I remind you was not scientific -- did include radio, network TV, news magazines, feature magazines, wire services, daily newspapers, a trade publication or two and several columnists.

Obviously, they represent the bulk of Washington media interests and their views can be regarded as similar to those held by the thousands of Washington reporters I did not survey. I hope I've been able to provide you with some useful guidelines.

Sheila Tate is press secretary to First Lady Nancy Reagan, Washington, DC.

FACT SHEET

FOR IABC CONFERENCE PRESENTATION BY

SHEILA TATE

PRESS SECRETARY TO MRS. NANCY REAGAN

The attached questionnaire was sent to Washington reporters representing wire services, network radio and TV, daily newspapers, national trade publications, national news and feature weekly magazines, and individual columnists.

This questionnaire, with self-addressed, stamped return envelope, was mailed February 23. By March 30, with a 70 percent response, the attached fact sheet was prepared to summarize the results.

QUESTIONNAIRE RESULTS

1. What qualities do you appreciate in a spokesperson for any organization with which you deal?

92% candor

other qualities (many multiple answers): knowledge, directness; cooperative attitude; availability; brevity; sense of humor.

2. Are you more inclined to deal with press representatives you know personally?

92% yes

8% no

3. If you are covering a hearing, a meeting, a press conference or a reception in Washington, what kind of material is most useful to you? Rank from 1 (the most useful) to 9 (the least useful).

6 News release

1 Fact sheet

9 Photos of principals

3 Lists of participants or guests

4 Names/phone numbers of spokespersons

5 Position papers

7 Brochures

8 Annual reports

2 Advance speech texts

plus these write-ins:
*exclusive interviews
*file of past clips

4. When is a news conference by a "newsmaker" appropriate?

94% -- only when there is major news to announce or in any crisis or in complicated situations which invite questions. The exception: public officials should hold regular news conferences whether they have news announcements or not.

Are news conferences abused as a communications technique?

66% -- yes

17% -- no

17% -- no opinion

5. Do you read press releases?

92% -- yes

8% -- sometimes

Are you more likely to read a release that is hand-delivered?

66% -- yes

34% -- no

6. Are you receptive to telephone reminders of press-related events?

92% -- yes

8% -- no

7. Any ideas on how a corporate or association or government spokesperson can best establish him or herself as a regular source for you on the issues important to his organization?

* be available

* be honest

* deal directly with reporters

* sell, but don't oversell

Approaching Radio - The Overlooked Medium

By Robert L. Kimmel

Radio is the most ubiquitous, major source of information in our society today - despite the attention given to its younger sibling - TV. About 465 million radios are in use in the U.S. Radios are purchased at the rate of 51 million each year. Sets in use, from 1960 to 1982, have risen by 197%. Radio is heard by 81% of the over 12 population each day, and 95% each week.

Using radio as an information medium of course isn't new. It was back in November 1920 when a make-shift studio was set up at the Westinghouse Electric factory in Pittsburgh to report on the Presidential election - Warren Harding vs. James Cox. The information was phoned in from a newspaper office elsewhere in the city - the coverage slow and halting - but it was a first step for radio station KDKA and for broadcasting. The character of radio has changed dramatically since its heyday decades of the 30's, 40's and early 50's.

Two networks emerged early on the scene: NBC, and CBS; today there are no less than 10 national networks. Many of these have splintered their operations to form special networks such as ABC's six, including the Information, Contemporary, and FM. The purpose is to meet the needs of a variety of local radio formats.

At their inception, the networks became major suppliers of programming for stations - just as the TV networks are presently. However, the radio networks, with few exceptions, now program only short news programs on the hour, capsule sport reports, financial updates and coverage of special events. Interspersed between these programs are often feeds of audio material - bites of interviews and reports which stations incorporate into their own local programming.

Radio is essentially a local medium. There are about eight - thousand commercial stations with about two dozen different formats prevailing on A M and F M radio. These range from urban rock and disco to golden oldies, nostalgia radio, to talk and all - news. Types of information broadcast on one may never be heard on another.

News and talk programming is a "hot" format on radio today. Many music stations on the A M dial are turning to talk radio as the music audience gravitates increasingly to F M. A prime example is WABC which once ruled the airwaves in New York but whose audience slowly switched to F.M frequencies in the 70's. WGBS, Miami is another example of a station which turned to talk. ABC Radio has developed a "TALKRADIO" network to meet the needs of this type of station.

Radio is not always used effectively by public relations practitioners, if it's used at all. Audio Features, Inc. last year conducted a sample poll of radio news directors. Of the 162 who responded, 15% said they had rarely been contacted by public relations persons during the previous six months. Of those who said they had been, half said that contact was only occasional. The survey did not include talk show producers.

If you are aiming to get a spokesperson on a talk show, background material is useful to the producer. If you are trying to develop news coverage or interviews, it may not be necessary.

Rather than simply sending a multi-page news release to stations, why not send along a script running no more than seven or eight lines; that's average for the majority of stories included in a five - minute newscast.

Only the exceptional news release sent to a local station will be converted to script for broadcast in a newscast. It may, however, provoke a phone call for a telephone interview with the subject of the release or a spokesperson.

You could send stations a tape of a brief "cut" of "actuality" edited from an interview with your spokesperson along with a script to be used for introducing the recorded segment. Some stations will not use it, but others will. Giving stations the opportunity of having their own news person introduce the recorded segment may increase the chances of it being used. If you want to expose your spokesperson to a number of live phone interviews, you can include a phone number where he or she may be reached, or indicate that you'll be able to arrange an interview. Most stations will use actuality from interviews conducted by their own newspeople, or from a network organization. Some stations, such as all - news WINZ, Miami, schedule as many as 8 phone interviews daily for feature stories. Miami happens to be a fertile market for getting news and information on the air. There are four all - news and talk stations in the city.

Another method of getting brief segments of interviews involving timely stories to stations is to transmit the sound "bite" by telephone with special equipment. After a few such feeds you'll be able to develop lists of stations which will accept this sort of material either on a local, regional, or national basis. In any case, this slice of "actuality" should not be much longer than 35 to 45 seconds. Even then many radio stations will edit it down to 20 seconds.

If you are dealing with stations in a community or metropolitan area, or even a larger region, get to know the news directors. You'll find stations are like newspapers. Some will ignore material which others will use. The news director will tell you what kind of stories he is most likely to use and the most appropriate way for that story to reach him.

Writing for radio is writing for the ear. Keep it conversational. Use present tense when possible. Sentences generally should be short and simple. Don't try to cram everything into a lead sentence. Stay away from complicated figures; numbers should be rounded out, and percentages used rather than numbers when making comparisons.

Stories for radio should focus on a major point, and try not to present all the available, but perhaps less relevant facts. Try to create vivid pictures with words - stir the listeners' senses. Radio is an intimate medium. Don't write material as though it's designed for multitudes. Write as if the story were to be read to a friend.

The Key: radio has become a one - to - one medium, reaching out to individuals - not only with news ranging from world events to local crime, but with information on how to cope, how to stay fit and healthy, how to conserve energy, and to handle finances and save money, and how to spend it on leisure activities - information on lifestyles.

These last points were the most emphasized by 287 news directors and station managers who responded to a recent poll conducted by Audio Features. If you can associate your stories with these categories, you'll have a head-start in the race for airtime.

Robert L. Kimmel is Executive Vice President of Audio Features, Inc., New York, NY.

Marketing Atlanta's Image

By J.D. Coleman, APR

The marketing campaign that the public and private sectors of Metropolitan Atlanta have embarked upon was formulated only after thoughtful study and careful planning.

The genesis of the organization now known as the Metropolitan Atlanta Council for Economic Development (MACFED) was the Metro Chambers Executive Council. This organization, consisting of the executive vice presidents of the six largest chambers of commerce in the metro area, had been started two years previously to address some of the major regional concerns confronting the metropolitan area.

But of all these issues it was clear to the chamber execs that economic development of the region was, without question, the most pressing. The obvious solution lay in a metro-wide marketing campaign and the reason it was so obvious was Atlanta's previous success in marketing itself.

The "Forward Metro Atlanta" (FMA) campaign, previously known as "Forward Atlanta" was initiated in 1962 by the Atlanta Chamber of Commerce to reverse the trend of declining economic development and decreasing job opportunities in the metro area. And with that action Atlanta became the first city in the nation in the 1960s to package and advertise itself to the corporate decision-making world.

The FMA program has been the cornerstone of the Atlanta Chamber of Commerce economic development initiatives. Thses activities, which also involve the other metro area chambers of commerce, have played a role in the creation of approximately 475,000 new jobs--an average of some 25,000 annually!

Over a period of 18 years, the annual average expenditure on advertising was $263,900, most of it raised from the private sector.

And most private sector contributors were within a mile or so of the city center. The program ended in 1979 (there were some sound reasons for the decision not to use paid advertising as an economic generator during a period of extreme adverse national publicity) and Atlanta has been absent from the major advertising marketplace for more than three years.

For a full ten years, though, from 1962 to 1972, Atlanta's FMA program remained unique in the industrial and economic development marketplace. And a look at the burgeoning Atlanta skyline provide mute evidence of the success of that program. Since 1972, however, competition among other major cities, indeed, even the second and third tier cities, for a slice of the economic pie has become increasingly fierce. A leading advertising trade publication notes that the number of active economic development advertisers (governmental or chamber of commerce only) that advertised in trade magazines exceeded 900 in each of the past three years!

In October, 1981, the Atlanta Chamber commissioned an attitude research study. The results revealed that Atlanta did, indeed, have an image problem in some fairly predictable areas---crime, public education, traffic---but that the area also had some enormous and powerful incentives for corporate relocation. In short, Atlanta had a great story, but no means to properly tell it.

Moreover, an analysis of the dollars spent on past campaigns revealed that in 1980 it would take at least $1-million to duplicate the level of advertising accomplished with $282,000 in 1962. Clearly, this was beyond the funding capabilities of the original FMA sponsors.

The answer to the dilemma was quite simple---spread the funding load across the public and private sectors of not only Fulton County and the City of Atlanta, but also the five metropolitan counties (Clayton, Cobb, DeKalb, Douglas and Gwinnett) that have gained the most from past campaigns---and would stand to gain proportionately from any future marketing operation.

The State of Georgia would also be asked to help, because Metro Atlanta contributes more than 40 per cent of the state's fiscal upkeep, while using only about 25 per cent. Georgia Governor George Busbee not only concurred with the concept, but agreed to keynote a historic meeting April 22, 1982, of key leaders of the counties, cities and development authorities of the metro area.

In his talk, Gov. Busbee charged the leadership with producing a comprehensive marketing plan along with a viable organiational structure to administer the program.

That resulted in the formation of a steering committee whose subgroups worked on solutions to problems of organization and funding, production of a marketing plan and a plan to select professional advertising and public relations counsel to assist in the execution of the marketing objectives.

A comprehensive marketing plan was produced in late summer and approved by the leadership of participating organizations. The first two marketing objectives in the plan gives ample indication of the direction and thrust of the program:

> a. Position metropolitan Atlanta as a center for high technology, distribution and service and labor-intensive industry, utilizing the labor pools and land availabilities in the metro area, together with the research and development infrastructure currently in place.
> b. Establish a positive, innovative image and awareness for Atlanta in key markets, in the United States and overseas.

The marketing plan was circulated to more than 59 advertising and public relations agencies in the metro area that had responded to a general call for expressions of interest in submitting proposals to MACFED. The selection committee ultimately received 15 solid proposals, winnowed those down to six semi-finalists, and then on down to three finalist organizations---joint venture operations between advertising and public relations agencies. The final selection occured in late January.

On September 29, Gov. Busbee announced at a news conference that he was giving MACFED a challenge grant to $200, 000 for the first year of the program, conditional on the four-to-one matching by the private and public sectors of the metro area. The funding formula called for an annual commitment of $300,000 from the public sector agencies in the six counties, and $500,000 from the private sector.

Then on January 6, in a major meeting of key leaders of the metro area, Gov. Busbee agreed to be a co-chair of the fund raising committee, and Governor-Elect Joe Frank Harris pledged the continued support by the state of the program.

A meeting on March 2 provided both an ending and a beginning. The fundrasing committee reported it had succeeded in its goal to raise $1-million, and the newly constituted board of directors of MACFED met and ratified the nomination of the agency selection committee to engage the professional services of two agencies--

Cole Henderson Drake for advertising and Manning, Selvage & Lee for public relations.

Within days the two agencies unveiled the new marketing campaign theme. It is called ADVANTAGE Metro ATLANTA

The ADVANTAGE Metro ATLANTA campaign will be aimed directly at:

* Promoting the business and lifestyle advantages of metro Atlanta nationally and internationally.
* Correcting misconceptions about metro Atlanta advantages.
* Stimulating serious inquiries from those who control corporate expansion or other elements of economic development, especially in high tech industries.
* Bring decision makers here to see Metro Atlanta's advantages for themeselves.
* Providing all six MACFED counties with prospects best suited to those counties' resources.
* Creating pride and enthusiasm within Metro Atlanta itself by involving many people in this regional marketing effort.

ADVANTAGE Metro ATLANTA! The very words project a positive, memorable image of superiority. It is a strong logical successor to the theme lines of the Foward Atlanta advertising campaigns of the Atlanta Chamber.

The advantages of metro Atlanta are manifest and abundant--the lowest real estate costs of any major U.S. city, the world's busiest airport, outstanding universities, cultural and intellectual stimulation, a distinctive climate, lovely rural living near a dynamic city, a trained work force, technical and scientific concentrations---advantages uniquely suited to businesses, large and small. Additionally, public perceptions of Atlanta's problems ---highway congestion, crime political instability--will be corrected as prospects see for themselves the reality of our advantages.

The advertising creative selects several major Atlanta advantages and develops them---transportation, education, work force, high tech infrastructure, quality of life. The visuals are dramatic, each depicting a scene that ties in with the headline and creates a feeling of movement, involvement, professionalism and sophistication. The prospect will find the subject matter directly related to his concerns about relocation.

But as exciting as the advertisements themselves are, the plan for getting those ads in front of prospects is even more exciting. The domestic prospect will be exposed to ADVANTAGE Metro ATLANTA at home, at work, while traveling, while reading specific trade journals, in general business publications.

The publications have been divided into six groups---general business, site specialists publications, technology publications, lifestyle magazines, in-flights, and international publications. All together there are 25 publications in the media plan. Domestically, the cumulative circulation is 46.2 million, generating 157.5 million adult readers over the course of the year.

The variety of publications and the frequency of exposure they provide will create the impression to the prime prospect that ADVANTAGE Metro ATLANTA's powerful messages are virtually everywhere.

The current marketing plan differs materially from the previous Forward Metro Atlanta programs in that there are substantial program dollars committed to public relations and sales promotion.

The public relations plan is innovative and dovetails neatly with the advertising plan. In addition to distributing news stories, feature stories and photographs, the ADVANTAGE Metro ATLANTA team will serve visiting writers and stimulate Atlanta coverage by regional bureaus of the nations's news magazines, TV networks and major newspapers.

Additionally, a series of newsmaking activities calculated to win media attention will be initiated. They will provide direct impact on the decision-maker audiences targeted by the advertising and sales promotion programs. Here are some of them.

The Southeast Survey-a semi-annual opinion survey, conducted by Yakelovich, Skelly and White, will serve as a vehicle for communicationg metro Atlanta's relocation advantages to top decision makers. Subject matter will include important relocation determinants such as quality of life, transportation, real estate price and availability, quality of work force, public safety, and taxes.

The Atlanta News Bureau activities include media exploitation of upcoming opportunities such as a fourth runway construction at the airport, the High Museum opening, MARTA expansion. Publicity also will be generated in cities visited by the ADVANTAGE Metro ATLANTA exhibit and by MACFED business development missions.

Metro Atlanta Business Report- A quarterly MACFED publication will provide positive communication to key audiences. It will provide more indepth treatment of the stories marketed by the News Bureau. The publication's arresting design and vitally important subject matter will assure readership.

Advantage Atlanta Ambassadors- Key Atlanta area residents, selected for newsworthiness or key positions will emphasize Atlanta metro advantages to target companies throughout the country. This prestigious group, in addition to speaking on Atlanta's advantages to audiences far and wide, will conduct trade missions to selected cities, conduct interviews with general and trade media, and serve as a catalyst to build enthusiasm for ADVANTAGE Metro ATLANTA and sustain it for many years.

International Connections- International prospects will be reached through stories placed in foreign media and international editions of U.S. publications. MS&L's international offices will be asked to provide the level of expertise required to penetrate the international marketplace.

A major aim of the public relations program will be to obtain a steady stream of success stories on Atlanta's many advantages, reprint those stories and send them to key prospects, as well as to a list of top opinion leaders in metro Atlanta.

The ADVANTAGE Metro ATLANTA campaign will use sales promotion as the third link in the communications triangle to once again drive home to prospects what is attractive about our region. These activities include brochures and other printed materials; high tech direct mail pieces; a protable ADVANTAGE Metro ATLANTA exhibit; videotapes; promotional deliveries; and the ADVANTAGE Metro ATLANTA Decision Center.

The brochures will be multiple purpose publications that can be used for direct mail, handouts at meetings and as replies to inquiries. There will be a couple of pieces that address the the overall Atlanta region and county-specific brochures to insure that the story of each element of the coalition is being told well.

The direct, mail, the ADVANTAGE Metro ATLANTA exhibit, the use of various format videotapes to respond to serious generated by the advertising, and the Decision Center all will be quintessential high technology. They will be designed to cut through the clutter surrounding prospects and create excienent, interest and more inquiries.

Perhaps the best way to see how the entire program is synchronized is to construct a pragmatic example of how the advertising/sales promotion/public relations synergism will actually impact potential prospects:

The president of a medium-sized software company with an annual growth rate of 130 precent has lots of problems in Silicon Valley. It's overcrowded. He can't find labor. His market is 95 per cent to the east. It takes him an hour to commute seven miles. The next executive he hires must pay $300,000 for a house-if one can be found. His wife tells him that the school is overcrowded and that she can't make friends in the Valley because it is a revolving door of faces, Izod shirts and moving vans.

This man has had it up to his ears, and he wants to be told about Atlanta and be consistently reinforced in his decision-making process to move his fast-growing company to Atlanta. ADVANTAGE Metro ATLANTA has entered his life at many levels. He has seen us in his office in The Wall Street Journal, Dun's Business Month and High Technology. The MACFED Quarterly Magazine has reached his desk and intrigued him. At home, besides the direct mail brochures, he has seen us in Omni, The New Yorker and California. His VHS video tape player will show a special 10 minute film on Atlanta, the direct response to his initial inquiry. His wife has seen us in California, The New Yoker and Smithsonian. While flying to meet with his biggest customer in Pittsburgh, he sees us in American Airline's in-flight magazine, American Way. There, his customer tells him about the exciting Atlanta high tech exhibit he just saw at a trade show in Chicago and gets solid reinforecment about the Atlanta advantages. He makes as exploratory trip to Atlanta and is taken under the wing of one of the Atlanta Ambassdors. On the long flight back to the west coast, Delta Airline's Sky once again tells the Atalnta story. ADVANTAGE Metro ATLANTA has got him! He is ours.

This type of pattern will occur throughout the year among CEOs, senior managers, site selectors, bankers and site selection concultants.

The entire campaign will, of course, feature a program of research. The first year ADVANTAGE Metro ATLANTA efforts will be measured in a number of ways: word-of-mouth playback, business inquiries about Atlanta, actual new business establishments, job count and the post campaign awareness/attitude survey. When all the information has been assessed, MACFED planners will be in a position to recommend the communications mixes for the 1984 program. Some questions that logically should be answered by the end of this year include:

* How much emphasis should be placed on various segments of high technology industry?
* Should target audience and target location emphasis be shifted?

* How much emphasis should be placed on domestic versus international marketing.

The ADVANTAGE Metro ATLANTA campaign is both persuasive and pervasive. It speaks memorably to the unique metro Atlanta story often through various communications techniques.

What Forward Atlanta did for Atlanta in the 1960s and what Forward Metro Atlanta did for Atlanta in the 1970s is what ADVANTAGE Metro ATLANTA will do for Atlanta in the 1980s and leaves us convinced that THE BEST, ATLANTA, IS YET TO COME!

J.D. Coleman, Manager of Marketing Communications
Atlanta Chamber of Commerce, Atlanta, Georgia

Marketing - USA TODAY

John J. Curley

USA TODAY is a promotion department's dream. All our public relations people have to do is wait for the phone to ring when we go into a new market with offers to do interviews. And we went into our fifteenth April 11 in New York City.

Why was New York last? We view USA TODAY much like a Broadway show. We were on the road fine-tuning the product before going to New York.

Our goal was to sell 800,000 newspapers by late spring and 1.1 million by year-end. And we have exceeded these goals. Our business plan calls for breaking even in three to five years and selling 2.3 million papers in five years.

As we meet these circulation goals, we feel we will meet our ad goals, if we attract the right mix of readers. As an advertising vehicle, USA TODAY is positioned more against magazines than against other media.

As hoped, USA TODAY is attracting people who read two newspapers. We are an additional buy - not a replacement. Our readers are also people who travel, people with high incomes and people from 20 to 59 years old with college educations. An UPPER MIDDLE BROW AUDIENCE, if you will.

7.5% of those in the USA have household incomes above $50,000;

20.3% of our readers are above $50,000 - or three times the national average;

15% of Americans are college grads; 42% of our readers are;

4% hold a top management title; 12.8% of our readers do -- again, three times the average;

4.2% took six business trips or more; 16.8% of our readers do.

We're also getting as regular readers those who read newsweeklies, SPORTS ILLUSTRATED and business publications.

Let me give you a bit more on the demographics:

- About 52% of the people in the markets we are in are between 18 and 39, but 59% of our readers are between those ages. So we're doing very well with readers below 40.
- We're also doing particularly well with readers from 30 to 39 -- an age group newspapers have struggled with. In our first ten markets, almost 24% of the people fell into that age group. But almost 27% of our readers are in that age category.
- One area we hope to improve with is women -- almost 60% of our readers are male. Since we are essentially a newsstand newspaper, it is not easy for a number of non-working women to buy USA TODAY. However, we are doing some home delivery experimentation in some parts of the country and if it goes well, we could be doing home and/or office delivery in this area as early as next fall.

WHAT DO READERS ESPECIALLY LIKE?

People call USA TODAY a pleasant reading experience - easy to get through. USA TODAY informs but doesn't offend. It does not have a sharp cutting edge. But we do like to mix hard news with interesting stories on page one.

Also at the top of the reader list of favorites is the use of color. Sports and the weather, in particular, are very popular.

People say they also like:

- the way the news is presented;
- informative articles;
- national news;
- the format;
- lack of bias;
- concise stories;
- the money section;
- ACROSS THE USA in news and sports.

Some journalists may be in a snit about USA TODAY because our stories don't go on forever. Some feel that a lot of newspapers might begin to follow our approach in certain ways to regain, keep, or appeal to readers.

But if newspapers want to keep their market shares, they must take into account the changing lifestyles and habits of readers. A lot of readers grew up on television. Newspapers remain sources of detailed information, explanatory stories, forums on community issues, and vehicles for certain kinds of advertising: classifieds, coupons, ad offerings stressing lots of sale items plus some corporate image campaigns should stay in newspapers.

As a national newspaper, USA TODAY seeks to carve out a national market of its own though we recognize we may compete for national advertising dollars with television or news magazines. The President of CBS news said he thinks USA TODAY will be competing with television in five years. (I don't know about that.)

We hope we're still around in five years - and longer. But the jury is still out. In time we'll see.

USA TODAY has, of course, been in the news itself during its market-by-market rollout, and we've been doing our share of advertising and promotion. Our single best promotion item is our rack. More than 75% report being aware of our space-type vending machines. One-third referred to radio advertising as well, about the same for newspaper advertising, and more than half mentioned television advertising.

USA TODAY could provide some benefit ventures for Gannett. A task force is looking at how we can tap some of our vast resources and information-gathering network to develop other revenue.

One possibility is to go into radio syndication with some 60 and/or 90 second news features from each day's edition. We'd try to stay as close to the news as possible so radio stations might find much of the material timely.

John J. Curley is editor of USA Today, Rosslyn, VA.

Get It on the Record
Communication Policy Formulation

By Tom Ruddell, ABC

Communicating for an organization is like making a journey.

Organizational problems and needs make up the terrain---smooth as a Utah salt flat or rough as a trail into the Himalayas.

The human and physical resources available to us to carry out our communication programs are like the vehicles with which we attempt to cross the terrain.

Our journey is easy if we have a well-tuned Boxer Ferrari to tackle the salt flat. But the plight of many of us, I suspect, is more akin to driving a 1954 Studebaker through the Himalayan rock falls and chasms.

So a third element becomes important to our journey. We need a network of roads, bridges, guardrails and signposts to help us on our way.

Most organizations have some of these things available to us and may welcome our own efforts to develop others. More often than not, it depends on us to get our communication vehicles onto the organizational autobahn, even though a communicator's sense of creativity and adventure may point toward the cross-country route through the creeks and minefields.

There are many parts to such an organizational road network. One of the best "maps" was drawn by management consultant Charles Granger, writing in the Harvard Business Review some years ago. He described a top-to-bottom hierarchy of organizational objectives: Values and beliefs calling for a grand design that requires a mission to fulfill it; then charters for operating units to carry out the mission, policies and guidelines to cover recurring situations, key results areas that pinpoint success or failure, long-range plans, budgets and short-term programs.

To some degree or another, every layer in this hierarchy could offer some opportunity for the communicator to chart a better course, to clarify the communication function and to help support organizational objectives.

But in the limited time we have together in this workshop, we'll be zeroing in on three of the hierarchy's most important tiers:

1. Organizational mission statements and how they relate to communication

2. "Charters" for the communication function

3. Communication policies and how to formulate them.

Mission Statements

It's amazing how many organizations operate (1) without any kind of mission statement or (2) with a mission statement that's a well-kept secret or (3) with a statement that's so cumbersome, convoluted and complicated that only the Legal Department (a) understands it and (b) thinks it's a work of art.

An organization's mission should be a fundamental part of the organization's communication program. Every employee should have a firm fix on the overall mission or purpose. And other important publics, such as customers, shareowners, clients, association members, etc., also should have a clear understanding of what the organization is about.

That means statements which are short and to the point, not ponderous and pontifical.

The cartoon character Hagar the Horrible demonstrated the problem of developing something short and to the point several years ago. Enthusiastically, he unveiled to his Viking band a banner proclaiming for their next campaign: "VICTORY OR DOOM!" What followed is a process of "participation" with which all of us have some familiarity. So in the final panel, we see Hagar's army marching off under a banner calling for "MAXIMUM SUCCESS OR SOME REASONABLE ALTERNATIVE"---and Hagar, brimming with disgust, is saying to his sidekick: "What do you expect from a committee!"

If your organization doesn't have a short, simple statement of what it's all about, perhaps there's an opportunity for you to help put one together, building an important bridge of better understanding over which the communication program can travel.

Consider these two statements:

The Purpose of IABC: "To improve the ability of communicators and to help organizations achieve their goals." Thirteen words.

The mission of a United Way organization: "To increase the organized capacity of people to care for one another." Twelve.

Or consider even the famous DuPont slogan: "Better Things for Better Living Through Chemistry." Seven words.

One note of caution, though. A mission statement should be a true reflection of what an organization is all about. If the implied mission of your organization can be summed up in two words---"Make Money"---look in back of it, remembering that profitability may seem like a cause when really it is an effect of achieving some higher purpose.

Mission statements also reflect an organization's style or "culture." Consider these mission statements from two utility companies:

Utility A	Utility B
"The basic purpose of 'Utility A' is to perpetuate the company, rendering needed, satisfactory products and services and earning optimum, long-range profits."	"To meet our customer's ongoing needs for economical and reliable electric service in ways that merit the trust and confidence of the public."

Charters for Subordinate Units

Since the communication function easily becomes involved with areas of responsibility from one end of the organization to the other, getting the communication department's "charter" in writing is very important.

A departmental mission statement can be helpful in:

1. Defining and gaining support for an acceptable range of communication activities and

2. Underscoring the importance of the function by patching into the organization's mission or long-term objectives.

For example, the same utility whose mission included earning "the trust and confidence of the public" ascribes this mission statement to its Corporate Communication Department: "Help the company earn the trust and confidence of its publics by conducting effective employee communication programs, by providing top-quality professional services to client departments and by offering sound communication counsel to management."

That picks up directly on the corporate mission statement and spells out three important areas of activity for the department.

Job Descriptions can provide a functional charter, too.

If accountability for specific functions are clearly defined in the job description of the senior communication professional, it's much easier to define individual duties and responsibilities within the department. A well-developed job description also serves to minimize battles over organizational turf.

A good job description should cover at least two key areas:

1. The operating framework of the job---title, to whom it reports, positions for which it has responsibility, principal duties, etc., and

2. Results expected from the position, along with some means of evaluation.

A good opening summary of the position's scope is helpful, too, such as this one from a major insurance company:

"Initiates, establishes and promotes the use of communication policies and programs to develop and maintain favorable attitudes toward the company among the company's various publics. Presents recommendations to senior management that will help determine the company's objectives, policies and plans insofar as they affect the company's image."

Or this statement covering a community affairs coordinator position for a nonprofit organization in Canada: "...will be directly responsible to the Executive Director for the development of agency relation programs, information sharing and the public relations of the Centre."

One word of caution, though. Make sure that whatever instruments are used to provide a "charter" for the communication function have support throughout the organization's management.

The worst approach is to write your own, stick it in a file and then draw it like a sword at the start of the next turf battle. The second-worst approach is to gain the CEO's approval and assume the rest of upper management automatically will accept it.

There's probably no other function in the typical organization that needs broader understanding and acceptance than communication. How the charter is drafted and presented and approved and supported is crucial.

Policies/Procedures/Guidelines

In his hard-hitting best-seller "Up the Organization," Robert Townsend had this to say about policy manuals: "Don't bother. If they're general, they're useless. If they're specific, they're how-to-manuals---expensive to prepare and revise." He went on to say that only "goldbricks and martinets" read policy manuals, the former to avoid work and the latter to frustrate and punish the creative and adventuresome.

"If you have to have a policy manual, publish the Ten Commandments," he concludes.

Well, Townsend certainly raises some notes of caution about policy formulation. But very few CEOs would agree that the best policy is no policy, especially where communication is concerned.

The Conference Board's paper on "Managing Corporate External Relations," for example, notes that "time and time again corporate executives indicated that the critical factor in achieving effective external relations is the strict observance of corporate policy and the goals the corporation has set for itself in relation to its publics."

And yet only 36.5 percent of communicators recently surveyed said they have some sort of communication policy to which they can refer. Less than 60 percent, by the way, have written objectives for their programs.

So it's not so much a question of whether to have a communication policy, but rather what such a policy should cover, how it should be organized and how it should be disseminated.

The process involved in organizational policies usually involves seven steps:

1. Analysis: Thoroughly investigating needs and setting some realistic objectives for the policy development
2. Formulation: Selecting the topics to be covered and drafting the documents
3. Approval: Making sure that policies are fully supported by management---up, down and across the organization
4. Communication: Getting the policy known in the organization and, as necessary, providing training on its use
5. Interpretation: Helping those affected by the policy handle the inevitable exceptions and points that may not be spelled out too clearly
6. Acceptance: Taking whatever other steps are necessary to gain support, recognizing that steps 1 through 4 don't produce acceptance automatically
7. Control: Determining how effective the policy is under conditions of use, monitoring degrees of conformity and making modifications and revisions as needed.

Let's skip ahead to the end product---drafted, approved, accepted and alive and well out there on the firing line. Here are some desirable end results of a communication policy effort:

1. Principles of organizational behavior are spelled out, clarified and supported
2. Other organizational policies are complemented, not conflicted with
3. Clearer understanding and wider support have been generated
4. Flexibility is maintained

5. The process of communication in the organization is improved

6. The content of communication materials and efforts is enhanced.

Drafting policies that will do all that isn't easy. And it doesn't take much to get bogged down in shape-of-the-table discussions over such things as format and whether communication policies should stand alone or be behind Tab 26 in the Corporate Operations Manual.

Each of us must work out those kinds of problems within the organization. Each of us must face up to the challenge of developing statements of policy that don't wind up being too general to be meaningful or too specific to be manageable---or, in Townsend's terms, creating flypaper for goldbricks and martinets.

There's no such thing as a "model" communication policy that would fit every organization. But here's an approach which may provide you with some ideas.

1. Make it a collection of individual policy statements rather than a straight-through text

2. Confine each policy to a single sheet of paper, front and back if necessary

3. To make updates, additions and deletions easy, use a looseleaf format with an indexing system that leaves plenty of room to insert new items

4. Organize the statements into logical groupings, starting with an overview of communication end-results for the organization

5. Cover generalized topics up front---such as communication planning, availability of support services, language & style in communication materials, basics of the approval process, etc.

6. Follow the initial group with more detailed sections, such as internal communication, public relations, public affairs, corporate identity, etc.

7. In as simple and attractive a format as possible, organize each policy statement into five parts:

    a. A principle to which the policy relates

    b. A clear statement of the policy itself

    c. A delineation of who (by job title) is responsible for whatever is covered in the policy

    d. Some guidelines on how the policy is to be carried out

    e. Whatever references can be cited to provide further information.

Following are two examples of policy statements developed in this manner:

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DISCLOSURE

PRINCIPLE: Actions may be above reproach. But if people think information is being withheld, they won't be above suspicion.

POLICY: WE WILL TAKE THE INITIATIVE IN PROVIDING INFORMATION CONCERNING SIGNIFICANT ASPECTS OF THE COMPANY'S BUSINESS THAT MAY REASONABLY BE CONSIDERED TO BE OF PUBLIC INTEREST.

RESPONSIBILITIES: Ultimate authority on disclosure matters rests with the chief executive officer.

The vice president-Corporate Communication shall work directly with senior managers in carrying out this policy and shall audit the company's "track record on disclosure."

GUIDELINES:

1. Prompt disclosure of information that may be considered important by our internal and external publics is important to the company's credibility.
2. The Corporate Communication Department serves as the principal advisor to management on disclosure matters and should be contacted promptly in all situations where there is exposure on matters involving disclosure to the public. Corporate Communication will assure that legal and other considerations are taken into account by consulting with appropriate line and staff departments.
3. The burden of proof for non-disclosure of information shall be upon the manager seeking to withhold information from the public.
4. Non-disclosure should be rooted in the public interest or in the law. For example:
    a. The company will uphold the letter and spirit of the Privacy Act and other laws dealing with matters of personal privacy

   b. Non-disclosure of information may be considered appropriate when the public interest is served, such as unavoidable agreements to maintain silence on contract terms when the alternative is higher costs to our customers.

5. In no case should information be withheld simply to avoid embarrassment to the company.

6. In no case should the company be placed in a position of withholding facts or comment on information that is---or is about to become---matters of public record.

7. "Waiting for all the facts to come in" before communicating may or may not be an appropriate position:

   a. It can be when there is little chance of premature disclosure and no vital public interest is being jeopardized

   b. It is not appropriate when disclosure already has taken place or when there is jeopardy to the interests of one or more publics.

REFERENCES: Financial Department Manual
Applicable Government Regulations

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BULLETIN BOARDS

PRINCIPLE:

Of all internal communication media, nothing so effectively can provide for rapid, frequent and accurate information as bulletin boards.

POLICY:

ALL WORK LOCATIONS SHALL HAVE EASILY ACCESSIBLE BULLETIN BOARDS OF APPROVED DESIGN.

BULLETIN BOARDS WILL SERVE AS THE PRIMARY MEDIUM FOR "FLASH" NEWS ITEMS AND FOR ASSISTING MANAGEMENT IN INFORMING EMPLOYEES ON SAFETY, BENEFITS, JOB OPENINGS AND OTHER ITEMS OF INTEREST.

RESPONSIBILITIES:

1. The manager-Internal Communication, Corporate Communication Department, has the overall responsibility for the system bulletin board program and for monitoring the effectiveness of the program.
2. The editor-Publications is responsible for developing the material to be posted on the "System News" section, for providing resources to all company departments who request support for "Local" postings, and for maintaining a system of controls on materials on a systemwide basis.
3. Division or department heads who have the responsibility for communicating with employees will be responsible for initiating local announcements for posting on bulletin boards. They have overall responsibility for material to be posted on the "Local" section.

GUIDELINES:

1. Bulletin boards will be installed at all work locations, the number based on traffic employee patterns and accessibility.
2. Bulletin boards will be designed and patterned according to guidelines established by the Corporate Communication Department.

3. "System" postings will relate to corporate subjects and matters of general interest, such as policies, benefits and safety. These will be developed and distributed by Corporate Communication.

4. "Local" postings relating to specific material, such as division or plant policies and regional employee events will be the responsibility of the division or plant, which can request support from Corporate Communication for producing and distributing material.

5. Individual responsibility for maintaining specific boards will be handled by an employee designated by the division, plant, etc.

6. Local managers should establish procedures for posting items and for maintaining controls over the "Local News" section.

REFERENCES: Procedures for Bulletin Board Postings
Individual Position Descriptions

Other policies on internal communication could cover such areas as organization-wide and departmental publications, communication during contract negotiations, operation of feedback programs, conduct of employee meetings and even internal mail classifications.

External policies could include media relations, news-release preparation, attribution of information, dealing with erroneous information, statements related to legislative matters, employee authorship in outside publications and community relations.

Among others: Standards for use of the organization's logo, other aspects of a visual identity program, open houses and tours, development of crisis communication plans, etc.

No collection of policy statements can or should try to cover everything. What's important is that the policy formulation effort makes sense to the organization and will result in more effective communication.

Conclusion

"Getting it on the record" is an important part of operating an effective communication program. Relating your efforts to the organization's mission, gaining a clear charter for communication activities and clarifying various aspects of the communication process through accepted policies all should help you be more effective in your job as a communicator.

But please remember there are other parts of the hierarchy of objectives we need to learn more about. In this workshop, we've only covered three.

Goal-setting, communication planning, key results measurement, program development and budgeting also are important parts of that road network over which the vehicles of communication must travel.

Learn all that---apply all that---and there's a good chance that, in the words of Walt Whitman, "aloof and light-hearted" you can "take to the open road" in hopes that the long, brown path before you will lead productively wherever you choose.

Tom Ruddell, ABC, served as 1982-83 president of IABC and director of corporate communications for Pennsylvania Power & Light Company.

Winning Management Support

By Joseph A. Laurinaitis and Roger D'Aprix

The key to management support for communications is to be seen as "one of us" rather than as "one of them."

And the key to that accomplishment is planning.

Those two simple principles have been the hallmark of Honeywell's corporate effort in employee communications. Like so many large, decentralized companies, Honeywell had traditionally decentralized its communication activities. In practice, that had meant that the employee communication effort at each location was up to the desires and style of the location general manager.

That's not a bad practice since employee communication is such a vital management process. The danger, however, is that without good corporate direction and guidance, the formal employee communication efforts can sometimes fall victim to neglect. The task can be delegated to an overworked, under-resourced local staff person who has little sense of mission, plan, or how-to. The unpredictable result can be anything from disarray to uneven success.

The stumbling block in so many decentralized organizations is the need for corporate staff to provide guidance without burdening the decentralized communicator with bureaucratic procedures and additional supervision and accountability. It is a fine line--this business of being helpful without becoming still another burden to the communicator.

At Honeywell the approach has been threefold:

- To provide a flexible model of the communication planning process;
- To train communicators to plan in such a way that they involve their management in the process and win management commitment and ownership along the way;
- To monitor plans and to provide guidance and support as opposed to second-guessing and unsympathetic criticism.

The planning model was introduced to all Honeywell communicators at a three-day workshop in June, 1982. The theme of the workshop "Go Pro" emphasized

Honeywell intentions to urge its communicators to be as professional as possible and also to develop proactive communication plans matched to business objectives.

At the workshop, all communicators were given step-by-step communication planning manuals with careful instruction in how to use them as the basis of their site communication plans. Of particular importance was the advice to seek local management input and review at each critical stage of the planning cycle.

The underlying logic was to acquaint management with the communicator's planning assumptions; to be certain that site leadership shared and endorsed those assumptions; to urge the active application of the principles of the Honeywell Employee Communication Policy to that Honeywell location and to foster a planning interaction that would practically guarantee greater management support.

The planning model was to be everyone's uniform planning framework. But it was made clear from the beginning that it was not intended to be a straitjacket. Participants were urged to be creative and to design a communication plan that would be a living document used by the division.

To ensure that each Honeywell operating unit was not left to its own devices, the corporate staff provided guidance and was a clearinghouse for questions about the planning process. Most important, regular follow-up visits were also made to locations to focus on the need for planning and to discuss progress with the communicator and his or her management.

The results? There is a significant and observable improvement in the quality of the 1983 communication plans at Honeywell. There is greater breadth of employee programs, and management at practically all locations seems to have a clearer understanding of what the employee communication people can do to help them achieve their business objectives.

The casual observer might conclude that management support for employee communication had somehow increased in the Honeywell operating units. It has (as nearly as such things can be quantified). But that is the product of a planning process deliberately aimed at making "us" one of "them."

The communication process still has a long way to go but this emphasis upon proactive planning has done much to make communication a much more visible and vital force at Honeywell.

Joseph A. Laurinaitis is Corporate Manager of Employee Communications, Honeywell Inc., Minneapolis, Minnesota.

Roger D'Aprix is a consultant with Towers, Perrin, Forster & Crosby, New York, New York.

Making management listen is the challenge

By Roger Haywood

The business communications industry is on the threshold of the biggest potential challenge to face our profession. The decisions which we take - both as individuals and as an organised professional group - could affect our own careers, the development of our craft and the overall direction of business management.

It is likely that the organisational communicator of 1983 will be seen to have been a curious and antiquated breed by our counterparts in 1993.

However, it is not the new technology which is going to outdate the practices and perceptions that we all have today. Paperless communications is a myth; the electronic media are only changing the methods by which we communicate and do not affect the fundamental principles. In some ways, the new technology only changes the basic skills of business communications as, say, the introduction of the automatic gearbox changed the basic skills in driving - in other words, hardly at all.

Change happens rapidly in our business. We are less inhibited by new ways and less resistent to evolution than, perhaps, some of our colleages in financial, personnel or production management. The pioneering efforts by many business communicators and the work of professional bodies in public relations and allied sectors - notably IABC - will mean that, by 1993, every manager, in every discipline, in every organisation will appreciate the importance of good communications. However, the danger is that we are likely to see a split in our profession and too many of us are likely to be taking the wrong path once we are over this threshold. By 1993 the skills of good communications should be accepted as routine. The real challenge is whether we will have the abilities to help our organisations in the managing of attitudes? In 1993 the idea of a communicator who does not advise may well seem quaint.

In this area, I believe that the public relations industry is taking the lead - certainly on my side of the Atlantic. There is a continuing danger that IABC could develop as the International Association of Business Communications 'Bricklayers' - rather than the body for communications 'architects'.

The biggest trend that will affect the work of the communicator and his or her responsibility to management is the need for attitude advice on attitudes and how to develop these favourably.

Will it be good enough in 1993 for us to be merely communicators? Surely we are uniquely qualified to be consulted by management before the important decisions have been taken?

If we are to be regarded as professionals, then we must behave in a professional way and not allow ourselves to be treated as the craftsmen who handle the bolt-on publicity options.

If we are to achieve this professional status, we have to win the respect of our management colleagues in other disciplines. We can only do this by the demonstration of our skills, our understanding of management and human motivation, our creative credibility and our appreciation of the complex forces at play. This will require intensive education for the new entrants to our industry (of a far more sophisticated nature than at present available), training for existing communicators and a major change in attitude amongst us all.

Our programmes would need to be based on far more substantial research - which will probably be the biggest growth area in organisational communications over the coming decade. All of us will have to develop a greater appreciation in the arenas of public affairs, financial, political, environmental and social issue management. We will need to develop the techniques for audience monitoring, particularly in sensitive areas such as international and governmental attitudes.

The challenge will be how closely will management involve us in the policy making, how much attention will they pay to our views and how effective will be our advice?

We will have to be effective and accountable to win our share of corporate responsibility.

Roger Haywood is managing director of Roger Haywood Associates Limited public relations and marketing consultants of Norwich, England.

Communication -- The Key To Attaining Organizational Goals

By Richard E. Wilmot

The professional growth and personal development of communicators during their evolution into communication management can be accelerated by those who take the time to understand business strategy planning...human resources management...the need for communication content policy...the critical role of trust with employees...the significance of relationship with most external publics...and the real potential in an organizational communication plan if it is constructed by, and owned by senior management.

Both common sense and substantial research reflect the fact employees want to know where their organization is headed...what it's going to take in the way of technology and people to get it there...and how all of that is likely to affect them.

Is it really any different for you and me?

As long as employees hear it from their own management first...and can have confidence it is true...they can handle the bad news as well as the good... and they want to hear it. But, they have a sense of uneasiness when their organization...in its new model of "sharing more and more"...tells them one thing on the job...and appears to tell the media something else. There is the perception that different signals are being given them...and the organization's many non-employee publics.

Trust cannot survive in such an environment.

It is up to communicators to understand...and to articulate the role of communication in creating an organizational culture that builds understanding and relationship with external publics...and trust and understanding with our employees at all levels of the organization.

While senior management in any type of organization is pulling together a workable business strategy...we should be piecing together a communication plan which will be seen as a foundation and catalyst for implementation of the new business strategy.

What we have to do for ourselves is learn the business of the business. Perform for our senior managements. Build ourselves into the fabric of the planning mechanisms. Suggest policy for conflicting communication content strategies within the same organization.

Our employees need to know what to count on...as do we.

Communicators need to generate feedback systems. To take the responsibility ...the risk...of putting them in place. We have to convince our senior managements about the return on investment qualities of meaningful communication. Most managements are anxious to know how employees feel about issues affecting the business. We have to respond...to generate breakthroughs in management understanding of employee informational needs.

Organizational change is tough to come by...and professional communicators can be on the leading edge of guiding the process if they are willing to take on the special challenges.

Business strategy planning. Human resources management. Communication content policy. Building trust and relationship. Communication plans.

Important involvements for those interested in communication management.

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Communicating For Business Results

Dr. John L. Mason

We live in a world of "buzz words" and cliches, and perhaps we as communicators are more guilty than others in their abuse.

One such buzz word which we should all welcome, however, is the "bottom line." And *is* it ever being over used these days!

What *is* the "bottom line"? Well, as you know, its traditional definition is the profit/loss line of a financial statement. What was the final net result of our business? But we hear it used to describe products and services on Television Commercials, in describing all types of end results, many of which have no relevance to its original intended meaning.

Slide I (Cartoon)

I want to use it today, however, in discussing how communications can impact business results. Can you, I might ask, as communicators have a direct impact on your business operations "bottom line"?

Perhaps not so many years ago, the typical communicator would have cringed in panic and exclaimed: "Me, a bottom line contributor? How can I really impact the financial success of my company?" I have no control over business decisions.

Today, I suspect, times are changing. Some of you may still find it difficult to relate to direct financial results involvement. Others may feel you are involved in a very measureable way.

We read more and more in the research literature about the value of involved, informed and committed employees. We learn that the most successful companies do make an effort to reach employees with meaningful information and, in turn, seek a strong feedback from them as well.

In today's tight economy, management also is more sensitive to concerns such as: What are you going to give me in return for the expense dollars you are asking for?

And we believe reaching employees with general information programs is not enough anymore either.

Which brings me to my subject.

Communications is a powerful tool for the modern manager. It is a tool which can be developed to achieve specific goals and objectives through employee actions. But too many of us still view it in the old scattergun effect, and we must reshape our thinking.

The current thrust toward quality improvement on the part of American industry is a good example of what I am talking about. Over the past several decades, American products slipped in quality. Or, perhaps, we stayed the same while a revitalized Japan saw a great quality vulnerability window through which she could capture the consumers of the world.

Slide II (Car Cartoon)

Whatever the case, Detroit, for example, suddenly wakened to realize the American consumer had found a new level of quality in Japanese cars. No longer were we going to accept doors forced to fit unevenly, screws driven in so crookedly they would fall out within a few months, and paint so sloppily applied it often flaked and chipped off within a year.

The Japanese have set fantastic standards for such industries as cameras and optics, electronics and the like. And they did it by communicating a strong message to the Japanese worker.

No longer are we going to be known as a country producing shoddy goods, they said. We will build our nation into a worldwide industrial leader by exporting the highest quality products in the world. And this quality will bring us economic prosperity.

Or, stated simply, you can help change the bottom line of Japan's economic effort.

And they did and continue to do so.

Now, we have quality work life programs, and quality circles and all types of participative management programs.

What are we trying to do with them?

Stated simply, we believe that employees who understand the business in which they are working, who appreciate the contribution of their own jobs and who are recognized and encouraged by their management for that contribution can play a vital role in ensuring the success of the business.

And all we have mentioned involves the art of communicating.

So much for philosophy. How do we go about implementing such a program?

Perhaps a description of a program currently under way in one of Monsanto's operating units is a good way to start.

Monsanto is a major supplier of silicon wafers. These wafers are thin slices of pure silicon which are used as the semiconductor base for the electronic chips which drive our computers, video games, digital watches and so forth. We've enjoyed a leadership position in technology for many years but now we are being challenged by foreign firms such as Shinetsu of Japan and Wacker of Germany. The Japanese, particularly, are seeking more market share and they are hoping to gain it through quality superiority.

Wafer production is a labor intensive operation. The delicate slices get handled many times during the production process and potential for operator errors is high. A specific potential is contamination. A simple fingerprint or a speck of dust can ruin the performance of the wafer in the unbelievably complex and exacting procedures used to manufacture chips.

The bottom line Monsanto seeks is not only to retain the leading edge it now has but also to improve it further so that our customers will recognize us as the undisputed leader in silicon quality.

This bottom line result will mean greater share of market, better profitability and more job security for our employees.

Slide III (Leading Edge Symbol)

We, therefore, developed a comprehensive quality awareness program early in 1982 to gain the commitment of every employee toward meeting this quality goal.

Our program involves every element of communications:

Slide IV
- Group and One-on-One
- Video
- Print
- Feedback
- Recognition

1. Group and one-on-one through the use of participative management programs, group dialogues with management such as informal brown bag luncheons to field Q's and A's and information sessions.
2. Video in quarterly motivational and instructional tapes designed to inform people about our business, our challenges, our goals, and the role of every individual in meeting our goals.
3. Print in newsletters, articles, posters, etc., to cover as much detail as possible.
4. Performance feedback in the form of measurement indices in areas of operations the employees can control.

5. Recognition. Thanks for a job well done.

The program has pulled no punches in describing our problem areas, our weaknesses as well as strengths, and in realistically equating results to whether we survive in the business.

A survey is being conducted to measure how well we are communicating.

We conducted a similar program in our Textiles operations with some dramatic results. We moved up in customer perception of our quality, and we conducted surveys indicating people truly did understand better what their involvement in bottom line results was and is.

The past five years has been a traumatic one in the fiber business. But though we have lost money -- as has essentially all fiber producers -- we now believe we are second to none in our nylon staple carpet fiber which currently is being heavily merchandised by all of the country's leading carpet manufacturers. Our "Wear-Dated" label is truly a quality symbol of the most effective type. Whoever heard of a producer guaranteeing an end product he doesn't even make.

Slide V We CAN communicate for Business Results.

In summary, we can communicate for business results. But we must get communications involved in the process.

That means showing our management how communications can play a role. An example can be cited in my own experience within the past year.

We were alerted that comprehensive studies were nearing completion and Monsanto would be ready soon to announce a long-anticipated corporate reorganization. Rather than react when we received the information, we quickly proposed a communications plan which could get us involved in some of the decision processes before the ink was dry on the new organization. The concept was bought and we implemented a far broader package which delved into backgrounds of the why of the revisions and the results we hoped to achieve, and it included a complete visual charting showing all of the key stuffing elements. Q's and A's were collected and prepared to handle anticipated questions and anxieties. The package worked and was well received.

In other words, regardless of your position or role in your organization, you need to take the initiative and let your management know you are prepared to play an important supporting role in the running of the business operation.

Slide VI WHAT COMMUNICATIONS CAN DO

- Ensure Employees Know and Understand the Business
- Ensure Employees Understand Their Individual Role
- Encourage Participation and Involvement
- Recognize Employees for What They Do
- Provide Feedback on Results and Progress

There are five major elements in building a program for communicating for business results. They involve some basic things but let me articulate them in some detail:

1. Make sure employees know and understand the business of the company -- its products and applications, its customers, its competitors, the marketplace and the opportunities and challenges and the goals and objectives for the future.
2. Make sure the employee understands his or her own role in contributing to results, even though an "end product" may not ever be touched.
3. Encourage participation and involvement through planned programs designed to capture employee ideas and suggestions.
4. Recognize employees for what they do. Make the employee know that management knows he exists and appreciates what he contributes.
5. Provide feedback and results and progress. Keep employees informed about items which impact their jobs and careers. Follow up on ideas and suggestions.

And finally, you must be consistent. Just because you perform well on a "big project," don't relax on the little ones. The mishandled small communication programs may sometimes have a greater impact upon employee motivation. One of my associates tells me his major employee relations flap over a five year period in a large plant was when the Plant Services group raised the price of vending machine coffee five cents without informing people in advance.

Good luck!

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A PROCESS, NOT A PROGRAM

By Robert Wedgeworth

In recent years, non-profit organizations have looked to private, for-profit businesses and industries for clues and models in marketing, public relations, and product development. We have been eager to learn and to apply the techniques that have proved successful in targeting audiences and in communicating corporate images and product recognition. Our interest stems from the fact that we too have images and products to develop and promote.

The 1982 IABC/TPF&C Survey presents an opportunity for non-profit organizations to offer some advice in an area in which we have become adept--internal communications. Non-profit organizations in general and associations specifically have rather complex governance and employee structures compared to those in private business. Lines of command are not as clear, multiple relationships outside the formal chain of command regularly influence decisions, and therefore the decision-making and communications processes are that much more complex.

Speaking of associations specifically, among national associations, according to the 1982 Survey of the American Society for Association Executives, 89% of the chief staff officers of national associations have the authority to hire and fire staff. Regarding the setting of wages, only 74% of the chief staff officers have this responsibility, 15% of the remaining associations give that responsibility to the Board of Directors, and the balance either did not respond to the question or have some other process.

Most interesting of all is that among national associations, according to the same survey, the official spokesman of the association is the chief staff officer 46% of the time and the chief elected officer from the membership 40% of the time. This then gives you some flavor of this difference to which I have referred between non-profit and for-profit organizations.

The American Library Association (ALA) is the oldest and largest library association in the world. We have had 106 years to develop our communications network between staff, members, and officers. ALA is managed by a 12-member Executive Board. Its governing body setting general policies is a 162-member Council, and its general membership totals more than 38,000. Each year more than 3,000 members are actively involved as officers, committee members, etc., in carrying out the activities of the Association.

The very nature and size of this educational association with a strong professional core makes internal employee communication a complex system of checks and balances. But over the years a communications process has developed that ties us all together.

Three primary conclusions of the IABC Survey were:

(1) Employees are interested in future organization plans and productivity improvement more than any other subject;

(2) Employees want to meet and question the leadership of their organization face to face;

(3) Managements provide communications programs with varying degrees of success, but employees want to be more involved in a communications process that is responsive to their needs and organizational objectives.

Let's look at these conclusions from the unique perspective of a large non-profit organization such as ALA. Making future organizational plans and gauging productivity in non-profit organizations are complicated by the number of different fingers in the pie. A "yes" or "no" vote of the membership at a given meeting can change a well-thought-out course of action overnight or introduce unanticipated policies or procedures that require immediate implementation. Where then does the responsibility for planning lie: with the chief executive officer? with the elected officers? with the Board of Directors? or elsewhere?

It was amusing to many association directors to watch in the decade of the Seventies as many chief executive officers of private businesses had to face for the first time dissident stockholders asking embarrassing questions . In the life of an association director this is the norm. It certainly complicates the decision-making process, but managing conflicting objectives as well as strings of activity based upon differing social and political philosophies is an everyday occurrence within major associations.

In an association, productivity can be measured in number of members, amount of contributions, or how well the organization is meeting its goals and objectives. Of course, standards of productivity are subject to continual debate and evaluation because there are as many opinions of what the association should be as there are members.

Communications with employees can be a major problem within an association, for employees can often feel trapped between the full-time staff executives of an association and the elected officers from the membership. Under certain circumstances, employees find it difficult to understand how final decisions will be made on budgets, plans for staffing, plans for programming, and other activities that will be carried out by them or under their supervision.

To facilitate internal communciations, ALA operates under "full disclosure"--publishing and distributing budgets, agendas and minutes of board meetings and committee meetings, council documents, and voting records within these groups. As Executive Director, I call full staff meetings to explain and clarify Council and Executive Board decisions and often assemble staff planning committees to evaluate problem areas and assist in making recommendations to Association committees, to the Association's Executive Board, and to the Association's Council.

In addition to this, the Association has to manage complex communications with outside entities through both its employees as well as its elected officers. Frequently, because of their longer tenure on the job, staff executives have greater visibility than elected officers who have been accorded high honors. This can pose some serious image problems if not managed carefully. Under such circumstances, we try to provide opportunities where the elected officers are clearly the chief spokesperson, but recognize that in the long run it is important for the Association to maintain its visibility by having staff members who can speak for the Association in specialized areas.

You have probably gathered from these remarks that defining the leadership of a non-profit association presents another difficulty in internal communications. Who is the leadership of ALA: executive staff? elected officers? council? Employees have many opportunities for open, face-to-face communication with executive staff at the headquarters offices. ALA does not have an extensive management structure of presidents, vice-presidents, and directors. Our chain of command is kept quite simple. Apart from executive staff members, however, employees have little opportunity to meet and question elected officers. Only through full disclosure of actions of our leadership can our staff be kept well informed and involved.

For all our complications, however, internal communications is a strong point at ALA. We are an association of librarians and libraries. Our members must be able communicators in their work and accept no less from their association. After all, "access to information" is one of our major Association priorities.

Over the years, librarians have learned a lot about communications processes. Recently there has been a major shift from implementing library programs to meet prescribed standards to initiating a planning process to determine community needs and appropriate services. The same planning process can be applied to employee communications programs in businesses.

For years, managements have instituted communications programs that, if followed, were supposed to guarantee good employee communications--monthly staff meetings, employee newsletters, bulletin boards, annual picnics. Most of these were useful once, and some are still applicable today. These programs applied indiscriminately, however, do not produce good employee communications.

From a process of participative planning between managers and employees, and, in our case, association members, a communications program will evolve appropriate to employee characteristics and needs. In a communications process, management is not making decisions about what information and programs it will provide its organization, so much as the organization deciding what communications programs it wants.

The shift in the locus of power from management to the entire organization for the communications process is critical if internal communications are to benefit all employees, not just management.

This difference we have experienced in operating very complex membership organizations should be useful to our colleagues in private business and industry. A communications process is especially useful when managing issues and being forewarned of problems. Full disclosure of information means that there are many more people able to sound the alert when problem areas develop and also contribute to the management of controversial issues as they arise. It is this use of an internal communications process rather than a program that makes every member of an organization somewhat of a manager and therefore those managers, both elected and appointed, much more effective in their own responsibilities.

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"If You Guys Are So Smart, Why Am I Out Of A Job?"

By Arthur E. Geikie, Vice-President, Human Resources, BC Coal Ltd. and Christopher H. Humble,. Director, Personnel & Industrial Relations, BC Coal Ltd.

In putting together our presentation for this afternoon we have made one simple assumption about our audience - we have assumed that you are a group of eminent communicators from another planet.

We have made that assumption for a very good reason. We have an important story to tell, one, we believe, that will profoundly affect the way you think about employee communication. But we have a problem in telling that story because the industry, the communities, even the country we will be talking about, will be foreign to many of you.

So to tell our story - to effectively communicate - we have assumed that you know nothing at all about coal mining, BC Coal Ltd., or Sparwood, British Columbia, Canada.

BC Coal Ltd. operates the largest metallurgical coal mine in Canada. Metallurgical coal is used in steel making, and the company's major customer is a consortium of nine Japanese steel mills. This means that as a participant in the international marketplace we are very much dependent on the prosperity of both the Japanese and American economies.

As our country's largest metallurgical coal mine we employ over 2,000 employees at four different areas, including a coal seaport at Vancouver, use some of the largest mining equipment available in North America and produce more than 5.3 million tonnes of clean coal. We are also one of the most technologically advanced coal mines anywhere.

The company's operations are located in the Rocky Mountains in the south-eastern corner of British Columbia, Canada's westernmost province and home to the Vancouver Canucks and the Whitecaps. The company's employees live in three communities, Fernie, Sparwood and the Crowsnest Pass, located about 30 miles apart, and about 40 miles from the Canada-U.S. border. The size of the communities range from 4,000 to 7,000 people. The company's operations are located in Sparwood, the newest community of the three, and until quite recently, virtually a company town.

In 1981 BC Coal had its best year ever, setting production and profit records, forming a new marketing subsidiary, and actively recruiting new employees. Our 1981 coal revenues totalled $511.8 million. By the end of 1982 the company's coal sales had been cut almost 20% by major customers, it was forced to shut down its operations for 10 weeks and lay off 80 employees - total coal revenues for 1982 dropped to $430.6 million. In 1983 the company will be shut down for at least another 10 weeks and will lay off an additional 400 employees.

The statistics aren't particularly staggering when compared to those of the U.S. steel industry, the Canadian automobile industry or even the coal mining industry in Great Britain, but to our employees it was a frightening crash from the heights of 1981 to the realities of 1982.

The communication challenge to the company was to sustain employee morale and improve productivity while undergoing fundamental changes in the company's operating philosophy and management style. The method chosen to communicate these changes to employees was the communication task force.

The majority of the company's employees belong to the United Mine Workers of America (U.M.W.A.), a labor union with its headquarters in the United States. There is also an office union, the Office and Technical Employees Union (O.T.E.U.), based in Canada. The remainder of the company's employees, some 350 people, are considered salaried staff and do not belong to a bargaining unit.

The communication task force was used primarily to disseminate information to union employees, other methods were used to keep front-line foremen and senior management up-to-date. As well, the company held simultaneous meetings with local civic leaders, Chamber of Commerce representatives and the press to release the same information as was being given to employees.

Responsibility for the communication program belonged to the Director of Personnel and Industrial Relations, Christopher Humble. Reporting to him were seven chairmen, each representing a specific information committee. These included: payroll, housing, relocation assistance, UMWA/OTEU contracts, staff training, benefits and communications. These chairmen served as resource persons for the task force group leaders.

The group leaders and their support staff were responsible for meeting with employees and were organized into operational areas. For example, there would be group leaders for the surface mine, the underground mine, the coal processing plant, the administration office, etc. All group leaders reported to the chairman of the UMWA/OTEU contracts committee, who in turn reported to the Director of Personnel and Industrial Relations.

The objective of the task force was to have the group leaders talk to every employee within three days. This was made more difficult by the fact that the coal mine operated on a 24-hour, seven-day a week schedule and the workforce was spread over 30 miles on the surface and underground.

To better understand the process let's follow a sample group leader through a typical day.

Brian is the group leader for the maintenance shop at the surface mine. His support staff consists of Colleen and Kevin. The people he will be talking to are tradesmen - electricians, welders, and mechanics. He and his support staff have been through the company's training session and have learned how employees will be affected by the cutback in sales, why a shutdown of the operation is necessary and which employees will have to be laid off. They have also met the information chairmen who will act as resource persons and have been supplied with a training aid of typical questions and correct answers.

Once he gets to the maintenance shop Brian meets with the general superintendent who is responsible for the day-to-day operations of the area. They arrange for all the front-line foremen to come in, at different times, to talk to brian, Colleen and Kevin and to hear what will be told the employees. Once Brian has finished speaking with the foremen he begins calling in the union member employees by crews. This must be well orchestrated so as not to disrupt the workings on the shop floor. Over the three days they will have to speak to over 400 employees.

The first group is quite large, over 40 people, and Brian finds out the hard way that he must keep the groups small, the more people there are the easier it is for hecklers to disrupt the session. Initially the employees are suspicious, the company has never used the face-to-face meeting concept before and they are unsure as to what to expect. Gradually, however, as the employees realize that it is an opportunity for them to ask questions, put fears to rest, air grievances, etc., and that Brian is sincere and eager to listen, the meeting goes well.

Brian finds as successive groups come in that the word has got around the shop floor, and the meetings are less angry and more productive. Employees are also asking questions for those who misunderstood or missed something in a previous session.

Because of the size of the maintenance crew, and the shifts, Brian, Colleen and Kevin decide to spell each other off so they can be at the shop on a 24-hour basis over the three days. As employees become used to the idea of having someone "from the company" available to answer their questions, they are less hesitant about bringing their individual concerns to them. Brian is quick to point out, however, that employees should be relying on their front line foreman for answers and holds regular sessions with the foremen to supply them with updated information.

Back at the administration office Brian meets with the other group leaders and the feeling is electric. Feedback from employees, supervisors, the community and the press is very positive, and the company finds that it has managed to sustain morale and even to improve productivity.

The company did not conduct an employee survey before and after the communication task force which is unfortunate since it would have been an excellent way of measuring success. Internal and external support for the concept was so strong, however, that the program was used again, earlier this year, to communicate further shutdowns and employee layoffs.

In February of 1983 the company was able to reach a work-sharing agreement with the OTEU and part of that success can be attributed to the understanding and acceptance of the company's financial position communicated to employees through the task force.

Although the company has only used the task force concept to communicate bad news, we are considering using it as a regular means of communicating to employees. The disadvantage in doing this of course, is the tremendous amount of manpower needed to cover the entire property in a three-day period. Any longer than that and the grapevine has distorted the information so badly, that it requires twice the effort to, first, correct the false information, then, give the facts. This puts the company in a position of constantly defending its position, rather than reaching employees with the information first.

The advantage in the communication task force approach, however, is that the company can establish a solid relationship with its employees based on immediate, face-to-face communication. And according to almost every communication survey ever done, that is exactly what employees want.

As far as BC Coal is concerned the concept is still in its infancy, although its proven effectiveness in shutdown/layoff situations indicates promise for the future. The old tried and true methods of communicating to employees do not seem as effective in times of high unemployment and economic recession. Employees are becoming much too information-sophisticated to allow us to hide behind faceless announcements posted on glassed-in bulletin boards.

We have the opportunity in this International Year of Communication to really show what we can do as professional communicators. We must seize the opportunity to assist our companies in improving productivity, cutting costs and returning our employees to the workplace.

Communication with Organized Labor

By Andrew Sargent

A great deal of evidence suggests that around 50% of industrial disputes are directly attributable to misunderstandings. British experience certainly confirms this, and interestingly the incidence of industrial disputes and the record of actual man days lost in the UK have both been reduced significantly since we got the message and began investing more time and effort in communicating with organized labor.

In Britain, we of course have a greater problem than almost any other industrialised nation. After all we invented many industries, many crafts, many skills. Not surprisingly, therefore, we have more trade unions than anyone else. There are well over 500 unions registered with the Trade Union Congress alone, and many more staff and employee associations also have the right to negotiate pay and conditions. So our communication problems are pretty big even if we are a small country. British union experience goes back for almost a century, during which time both employers and trade unions have made as many mistakes as each other, grown more sophisticated, grown bigger and smaller together, fought bitterly at times, and only now are beginning to recognise and understand the fundamental and inevitable existance of each other. That's a pity - because only when that recognition dawns, can they learn to live together.

Recognition comes from three basic sources. First, understanding inescapable realities, secondly rejecting some misleading assumptions, and thirdly instituting a policy agreed at board level for communicating with and involving organised labor.

A. Inescapable realities

1. In the real world, conflict is inevitable. Sooner or later either management or union will find it necessary to take some initiative that conflicts with the interest of the other. The interests of capital and labor are not always compatible, however much we might like them to be.

2. Collective representation is here forever. The harder the bigots try to stamp on pressure groups, the more determined they become. Unions aren't going away. On the contrary they will seek to increase their power and influence.

3. Labor unions are reactive (they tend not to take initiatives, especially at plant level) and reactionary (they are as resistant to change as anyone else).

4. Unions are frequently unrepresentative of their rank and file membership, and are not always as democratic in their behaviour as they claim to be.

5. Union members are apathetic about union affairs.

6. Union communications are frequently unprofessional, sporadic, and incomplete. They rarely reach the grass roots.

7. Managers frequently resent union representatives. They believe that they undermine the right to manage and they are apt to avoid contact rather than to encourage it. In almost every dispute in my own personal experience, management has made at least as many, if not more, mistakes, as the trade union.

8. Labor relations are a joint mangement union responsibility. Whether they like it or not, each party should be directly involved. As soon as negotiations reach a stage where its simply a question of your representative against theirs, watch out for trouble, because by then both sides can be so far removed from the problem that they no longer "own" it.

9. Far too much labor negotiation is still about pay, set against a ritual background of unrealistic claim against meaningless offer. The fact is that nowadays pay and reward can only minimally be resolved by negotiation - market forces dictate this. Yet there is reluctance on both sides to use union negotiating procedures to resolve far deeper problems, such as the need for greater flexibility, more output, or lower costs.

B. Assumptions

It is naive to believe anyone else besides employers can take initiatives for improving the standard of labor relations. They hold the purse strings, they are in control (or at least we hope they are) of every mangement function, and it isn't the union's job to motivate people who are paid by somebody else. Employers, however, are naive, they make too many assumptions about organised labor and almost all of them are wrong. They include:

1. A deep seated conviction that communication is the union's job. It is. But unions are there to communicate with employers. They cannot be held accountable for communicating with work people.

2. A fond belief that if you square the union representative, then he in turn will square the members (who are at one and the same time your employees!). Make no mistake, like love and marriage, the two processes are not necessarily the same. Furthermore, union representatives who bring unwelcome tidings to employees, tend to be written off as "bosses men", and lose their credibility. It is not the trade unionist's job to sell change to his members. Its management's job. The union representative is precisely what the job title says. He's a representative. He communicates upwards not downwards (see previous paragraph). And incidentally he rarely has the time or the facilities to do management's job for it - even if he has the inclination.

3. An assumption that employees do what the union tells them. Not necessarily so - go and ask the President of the British National Union of Mineworkers if you don't believe it. In the past twelve months, Britain's miners have twice rejected the strongest possible recommendation to strike.

4. A belief that managers are good communicators, that they consult regularly and sincerely and that because they do all of that, they have the right to take virtually any decision which affects people's work and security. (In my experience, managers are frequently poor communicators, infrequent and insincere in the consultation process, and only become effective decision makers once they have earned the right by achieving consent).

C. A policy for communicating with organised labor.

Objectives:

By this time, you may be asking yourselves whose side is this fellow on! The answer is the side of practical experience. It doesn't matter what world some people would like to live in - the fact is that managers and unions are going to have to learn to co-exist - not in peace - but in as much peace as possible. There is a duty to manage - to take decisions. Consensus is only rarely possible. There is a right to represent and to be represented. These conclusions are almost indisputable. But they can only make practical sense if they are established within a policy framework which has as its DEFINED Objectives the achievement of profitability, cost effectiveness, and quality of service, through positive labor relations.

Such a policy is vital. Without it, any organisation is prone to the predators who have torn out the vitals of so many organisations - public or private, manufacturing or service. Its a question of vital protection - like a lady who walks down the street in nothing but her underwear. She should be safe - but it does tempt the extremists! Firms without labor communications policies are just as naked - just as liable to be raped.

Here is a checklist of policy points which make for better communications with organised labor, and all make their contribution to better labor relations and the consequent achievement of business objectives.

1. Communicate your own messages. Don't leave it to the union. Instead, set up regular meetings, in small groups, and make managers and supervisors communicate the news face to face, so people can ask questions. In Britain, such meetings work very well. They're called Briefing Groups, and setting them up has been known to profoundly change attitudes and behaviour at all levels.

2. Always ensure that in the introduction of any change, and particularly before the commencement of pay negotiations, employees are told what management thinks and why. People have a very fundamental sense of decency and moderation. They act far more hastily when they DON'T know, than when they do.

3. Insist that all printed material, films, videos, reports, etc., always complement what has first been SAID, and that something has first been said!

4. Before pay negotiations commence, always explain the economic arguments which influence your ability to pay. Don't just tell the union negotiator, tell everyone what you're offering. If necessary tell them what the claim is too! People aren't stupid - so tell them what your firm spends, what it needs to earn, why, and how much you can afford to pay. (Using such a technique I recently helped a firm achieve exactly what it had realistically hoped, and expected, without any dispute or disagreement. Before then, the annual pay claim had always been an acrimonious shambles).

5. Don't be frightened of communicating during and after negotiations. When you make your final offer, make sure it is final, brief it to managers at all levels, give them notes, and require them to EXPLAIN it to employees. (Check up to ensure they do). Don't let managers find out from the union. It destroys their morale - not to mention their credibility. When negotiations are finally over, brief the exact outcome - who's getting how much and in return for what! The union will do it for you if you don't. But the story won't be the same. Agree the message with the union first so that what is broadcast is at least believable if not entirely popular!

6. Don't let managers off the hook. Hold them accountable for communicating with labor: including unionised labor. Review this aspect of their job when you hold their annual performance appraisal.

7. Institute procedures at all levels, down to and including supervisors, for regularly discussing union affairs with union representatives and officials.

8. Encourage the silent majority. Many employees are apathetic union members. They tend to be sheep who are easily led by goats. So encourage them to take part in union activities, attend meetings, and vote for what they believe to be right. In this way they can moderate the views of extremists.

10. Set up and support regular consultative meetings with union representatives, at which management takes the initiative for discussing ways of improving efficiency. Don't let such meetings become negotiating meetings.

There's a time for discussing HOW to solve a problem before arguing about HOW MUCH is to be paid for solving it. Use consultative meetings as an opportunity for joint management/union representative training and education.

Finally, don't run away from the problems of communicating with trades unions. For years in Britain we avoided the issues. Unions said communications were their job - and we believed them. All that led to chaos - millions of employees not knowing who to believe. It caused innumerable industrial disputes, destroyed motivation and could easily go down as one of the causes of Britain's difficulties in competing in the commercial and industrial world. History may well show that under informed, disillusioned trade unions were a major cause factor in the unemployment problem of the 1980's. It will undoubtedly show that employers, by and large, get the unions they deserve.

Andrew Sargent is an independent management consultant based in the UK. For two years he led the Employee Communications unit at the Confederation of British Industry and now works both with employers and trade unions in promoting joint labor relations policies which are directly complementary to business objectives. He is a frequent visitor to the USA and often addresses seminars and conventions on both sides of the Atlantic.

Japanese Style Corporate Communication

The economic development and corporate communication in Japan

By Tamotsu Murabe

The most important factor in economic development of Japan is the stable employee relations as well as labor-management relations in companies.

Right after the end of the war in 1945 labor-management relations in Japan was in utter confusion. Defeat in the war crashed the belief and the way of thinking of Japanese pre-war days. In addition, drastic reforms of all systems, tremendous rate of inflation and other factors all swept the whole Japanese society. Frequent strikes deteriorated the labor-management relations and employee relations inside a company to a very critical stage. In order to save the situation company executives held earnest talks and discussions with the labor union of the company and directed vigorous communication activities toward individual employees to recover order and peace inside the company.

These internal communication efforts fortunately bore fruits, probably due to the fact that Japanese labor unions are usually not the ones organized according to crafts, but the ones organized individually within the companies, and more fundamentally due to homogeneity of Japanese race with traditional feeling of co-prosperity and also due to the management philosophy of respecting employees' rights. Thus, both sides of labor and management made efforts together to attain the goal of improved productivity which resulted in the high economic growth of 1960's. It has now become commonly approved by both sides of labor and management that wage is the distribution of fruits of increased productivity. I believe that this common understanding is the result of continuous internal communication activities.

May I now briefly comment on the fundamental philosophy of internal communication in Japan. Japanese companies carryout their internal communication activities on the belief that "PR should first start from within" and "well-informed employees are good employees", as is mentioned in US. Companies should give information to their own employees before supplying them to outside. When employees are better informed of their company, they will hold stronger loyalty to the company and greater pride in their position and work. Then employees will become good PR people for the community and consumers. They will also become good antenna for collecting information. In other words they will become the most effective media of external PR activities. This is the basic reason why internal communication is important.

I think we should bear in mind the following points in order to see the further development on the situation along with the changes of time.

First of all we must clearly establish the objective of corporate communication in relation to corporate management. During the past period of high economic growth, corporate communication activities became a booming fashion among Japanese companies. At that time some executives adopted corporate communication simply because "other companies are doing it". They took it in the mood of following a fad among business executives. However, corporate communication activities adopted in such manner faded away at the time of "oil-shock". The more unfavorable situation the companies are put in, the more important corporate communication becomes for them. But those companies that have not established the fundamental purpose of corporate communication are apt to reduce it during the time of recession, considering it to be an easy target of budget cut. I would rather say that if the objective is not clearly established, corporate communication activities might better be not started at all.

The second point is the establishment of corporate communication system in a company. To carry out effective corporate communication activities, the president must choose qualified personnel in charge and appoint them with clear policy, full responsibility and authority. Without them, activities will get into turmoil and result in something which is different from company's original intention. The president must make the policy clear so that concrete plan of activities may be established and people in charge may carry it out accordingly. It is also important to define the scope of authority given to PR personnel.

The third point is the drawing up of the corporate communication program. In the case of Japanese companies, they make PR plans in accordance with management plan or strategic business plan for each business year. This annual plan will be brought down to more detailed monthly plan or individual PR projects and be carried out. What is important in this respect is that we must not forget the standpoint of how we could develop business plan of the company from the corporate communication aspect. If we forget this, such activities will go astray from the intention of the company or its president.

Fourthly, I want to point out utilization of new techniques of corporate communication. As I discussed before, there are many different medias of communication and they are always being improved. Communicators must utilize them to the fullest extent. In recent years communication activities through audio-vidual media have become very popular in Japan. Video tape is one of such means. Japanese companies are using video tapes to introduce their business activities to the general public, to demonstrate new products and services to their customers and to supply business information to their employees. The prices of video-hardwares have become a lot lower. Materials related to video-software have also become less expensive and easy to handle. So, this means of communication will be utilized more widely in future.

Lastly, I should like to tell you my belief on how the communicators in Japan should be in the coming years.

The stagnation of current world economy seems to stay for some time. Japanese economy will also face various difficulties such as increasing number of elderly population, deficit of public finance, international trade friction, technical innovation, and management of companies is expected to become more difficult. Under these circumstances, I believe that corporate communication will become ever more important. It must play a role of one of major pillars supporting Japanese style management, as it has done, solving various problems related to labor-management relations and other human relations inside a company, and prevent conflicts between companies and public at large. Therefore, the future communicators should actively promote corporate communication activities, with company president as the head, so that they will play the part of driving force for the progress of the company. Japanese communicators must acquire sound knowledge about the management of the company to which they belong, properly anticipate the trend of the times with foresight and ability to collect information, cultivate planning capability as well as ability to express and energetically engage in their job.

Tamotsu Murabe is the Secretary General of JFEA House Organ Center.

Corporate Ideology: The Heart of Corporate Communication

By Benjamin H. Milano

THERE can no longer be any doubt that the most crucial issues facing man today are those which directly challenge his existence on earth. This discernment of the critical factors which have a bearing on his survival has led many a thought leader today to take stock of man's accumulated knowledge and resources to see whether they match tomorrow's needs, given the growing world population and the escalated appetite for food and other material wants.

Today, our chief concerns include not only the elongated agenda of priorities--which must be addressed today--but also the still distant future scenario, mostly the projections of tomorrow's troubles by today's economists, social scientists, and the journalists who pass for public philosophers and political pundits of our times.

Today, too, the ultimate challenge, is not only the ability to adapt to change but also to direct the course of change.

It is a challenge which must be answered--and answered well.

There are many aspects of change, but of these there are two which need to be put into focus:

- the need to change internally, and
- the need to recognize, or be aware of the dynamic environment in which we work, and so adapt our communication content and style to the constantly changing matrix of society and the business-industrial world.

This last aspect I shall not deal with lengthily since I am aware this is well covered throughout the four-day conference here in Atlanta.

But I do feel quite strongly about the first aspect: the need to change internally, and here I do not just mean the internal physical changes that need to be undertaken by corporate organizations to upgrade the physical welfare of their constituents.

I wish to make a point above and beyond these.

There is something vital that might easily be overlooked in the rush to satisfy the visible requirements of a good and stable corporation, or the obsession to show profit with every quarterly, semi-annual or year-end report, the intense desire to project a very good corporate image of the company we work for.

These are very legitimate aspirations for any corporation anywhere in the world. There is nothing wrong with any one of these objectives, taken singly or altogether, given the sincerity of purpose which motivates all these corporate gestures.

We have arrived at a very crucial point where we need more than a mere corporate structure and its amenities. We have to transcend all these to find a meaningful place in the overall scheme of things.

The new challenge is more than the challenge brought about by change. It is true that as the organizers of the 1983 International Conference have so ably and aptly put it: "Change creates challenge . . . and the winds of change are blowing, bringing changes so profound that communicators unable to stand up to the gales may be swept away."

Then after enumerating the areas where problems may erupt into a storm, the ultimate challenge from IABC conference managers: "Don't get blown away!" So that we may not be blown away, we have to change internally, and find the center of our corporate strength.

A terse challenge. And one we cannot easily shake off. What we badly need today is an understanding of a "corporate ideology" that applies to all of us in the communications field.

Evolving an ideology that characterizes the business of a corporation is the urgent challenge to modern-day communicators. With the constantly changing temperament and behavior of the marketplace, and the public, a corporation has to prepare itself for any exigency. This action, certainly, must start from the very core of the corporation--what in the old language we called the heart of the corporation.

That core is its body of beliefs. The source of its vision.

The nature of today's business calls for more than just the transfer of message from source to receiver. Nor does it demand the mere management of the medium of communication. Communication today goes beyond the message and the medium. It transcends technique. Today, it is the dynamic force of the idea that causes the process of message transfer.

The business of explaining the presence or activities of a corporation is not just a function of communication. It is a diffusion process--messages or ideas rooted in a clearly defined corporate ideology radiating outward to reach the corporation's diverse publics.

In a crisis environment, communication based on a corporate ideology provides a brace of communication activities that make for the continued presence or existence of the corporation.

Within this framework, we see the metamorphosis of the communicator from a writer to a manager to an "ideologist." As a communicator in today's business and industry, he is a composite professional with multi-disciplinary background. He reflects and articulates the ideas of management and the thinking of the corporation. He takes his place in the arena of public opinion and champions the cause of his corporation's business. He is "corporate ideology" personified.

Let me restate my views which I expressed during the 1982 International Conference "IABC can't solve the problems of the world, but through IABC, we can solve many of our own problems. Communication problems and processes are much the same the world over, in spite of different cultural orientations." I wish to make the same statement today, for though we have been tersely reminded by our conference theme this year, many factors--especially, the people factor--remain largely the same.

Yet there is a temptation to oversimplify the situation and say all we need is Ergonomics which would link people with the technology of our times. Something more than a simplistic linkup is called for, and this is the understanding and appreciation of a concept of "corporate ideology." This could very well be the mooring of communication in the winds of change.

Benjamin H. Milano is director of corporate communications, Ministry of Human Settlement, Technology Resource Center, Manila, Philippines.

Remarks by
Victor Garcia
Manager-Personnel Development & Communication
Alcoa Exploration Company
before the
1983 International Conference
International Association of Business Communicators
Atlanta, Georgia
May 2-5, 1983

Fellow Communicators:

I thank you for this opportunity to share some concerns related to change, a subject which provokes so many responses.

For some . . .

Change is evolution . . . beneficial, but so slow.

Or change is revolution . . . unsettling, but a hope of creating something better.

Or change is chaos . . . to be avoided.

Or change is fear . . . common to many in varying degrees in our tumultuous world.

But in change, there is hope . . . nurtured . . . anticipated . . . longed for as the only way out -- and up.

We are in the Eighties, another decade of change, through struggle, in Latin America. So many things are changing around us . . . for the better and for the worse, in Nicaragua, Salvador, Grenada, Suriname. In my country, the Dominican Republic, through a stronger democracy, which we strive to strengthen through an awareness of the benefits of two-way communication. In Mexico, striving to progress through massive and well organized communication and better education. In Brazil, working to foster greater opportunities through investments and better management of natural resources. In Venezuela, grappling with economic boom, petrodollars, and developing career opportunities.

In these countries, more and more young people are coming out of colleges and universities better prepared than ever before to deal with the problems of their countries, steeped in the concept of education and communication as the keys to change . . . change for the better.

But change is not a bed of roses; it never has been. Problems are huge, but they are not insurmountable. Each country is seeking its own best political and economic mechanism. Step by step, we're moving away from the patriarchal economic model, from mismanagement of a system virtually unmanageable at the start. We get better results by means of sound, well planned programs, in all of which communication, good communication, is the foundation for success. Change has been slow . . . but it is sure.

A Greek philosopher once said that change is the only thing that is constant. But in our countries, the only constant is the hope and need for change. But why change? How much change? When? How?

For us, change is necessary, for it will bring the most good to the most people. When we need to improve, we seek change. Change happens when results of current programs are not satisfactory. Change comes when we question what is: a method, a rule, a system, a state of affairs. Change comes out of disappointment, when values are not satisfied. Change comes when we find better tools and better uses for these tools. And sometimes, change comes from better weapons.

Communication poses great challenges for all who seek change. The advocates of change, for whatever reason they seek it, have to understand change. I include myself in that group. We have to share and teach the responsibilities of change. We must support change, explain it, preach about it, pursue it relentlessly. We have a great task ahead, for we will have to fight for change, change for the better; otherwise, change for the worse will come. Central America, today a cauldron of change, is making us painfully aware of that. And communication is a necessary process if that cauldron is to be tamed to become someday a horn of plenty for all people.

Latin America is an unknown quantity even to its own people. So many variables have to be dealt with simultaneously.

Latin America is political. History is not in books shelved somewhere. History is now. History is in the streets, in the peasant villages, in the tilling of land that belongs to someone else. History is in students' hearts and deeds, in long unemployment lines. Here the name of progress is development through education, information, communication.

In our countries, educational opportunities are increasing; but illiteracy, widespread and insidious, is a permanent challenge. Most latin economies are stagnant in spite of healthy signs in some areas. The blue collar worker is more qualified and more conscious of his contribution to producing profit. He is eager for information, questioning all around him. The government is sometimes the main employer without regard for supply-demand or prices, pressed by housing shortages, land reform, health problems, lack of material goods, mounting debts and weakened currency. Government has other priorities, and much too often its communication with constituents suffers. Change comes slowly because it is tied to socio-political-economic restraints.

Are these countries moving toward self-contained and self-sustained economies? Only after a long while. National debts assuredly will become larger. Unemployment will undoubtedly rise. Even the use of better technology, and application of modern concepts of labor and management will not quickly solve massive unemployment. Still ergonomics is the factor in Latin America. The "people" is the target, the aim, the concern: therefore the message. Ours are countries where the computer and the one-horse wooden plow, and an old horse at that, march key to hoof on the road to tomorrow.

In my country, the Dominican Republic, we have a very young democracy, a new edition, spawned between periods of unrest and dictatorships. We have a very good press, some eight daily newspapers. It is a vigilant press, instrumental in communicating the need to defend the democracy, to work or fight for it, to help it attain its goals. Six television channels keep the people informed, visually, up-to-date. We are a well informed people, but eager to know and learn more. We are aggressive and argumentative about how and what and when to change.

Through the media, international communication is improving. In addition, nearly every corporation, organization and institution, state or private, with 100 people or more, has an active internal communication vehicle. These organizations have come to realize that employee motivation, and identification with the organization's goals, needs constant renewal of information . . . through active communication.

In my country, we have few consulting firms. Those we have, prepare communication and human relations programs, hold conferences and seminars with ample use of audio-visuals, slides and video. Most of these programs stress the fact that every organization needs the contribution of every member of its audience to attain the management objectives which in turn will fulfill the audience's objectives. They stress the point that employees must be informed about the business they are in . . . have a good perspective on costs . . . recognize the need for adequate profits . . . understand quality and competition . . . all those things that affect them directly and daily.

But these programs are still too few. We are far from a institutional communication model. The majority of our monthly magazines look more like accounts of the last management party held at a small town country club. Or they look like the photo album of a large family. Most of the time, message and meaning are absent. The professional aspect of communication is missing. It may appear when trouble starts, but too late, as usual. It is more reactive and less active. Motivation then, under these circumstances is difficult. The people, that vital part of the communication process, are forgotten. Consequently, that man out there, the audience, is insecure and ignorant, for he is, in spite of his hopes, measuring the future by today's rules and yesterday's information.

Television is an important communicator in the Central American countries. TV is shaping audience response to detente, wars, petroleum prices and ideological disputes. But TV creates a feeling that this is the way things are. TV involves uncritical absorption of the information presented. This is its importance and its peril. But, for better or worse, TV does produce change . . . either toward cultural vacuum or to cultural broadening.

This is an area of challenge for the communicator. The message must be balanced. The audience needs the enlightenment of all sides for the benefits of himself and his organization. In my country, some people hate TV, others criticize it, but all use it to influence audiences. Most messages are partisan and slanted, regardless of the truth or the needs of the audience. The audience loses the ability to recognize truth. The communicator must help lead the audience out of this jungle.

We have had good examples provided by institutional communication. Subsidiaries of American and Canadian corporations have set up communication programs that are coherent, intelligent and well presented. They stress the people factor.

I am proud of the accomplishments of my company and its parent Aluminum Company of America. We probably have the best informed and motivated workforce in the country, more valuable now in these times of dire need and economic difficulties. The people factor is ever present. They are our best asset. Our people know change can affect them, and how they can affect change. But this has not been an easy task; sometimes it was like running an up-hill race with a bundle of bricks on the back. But Alcoa . . . as a believer of communication . . . a believer in people . . . had the vision, the faith and the courage to teach us never to give up. We attended company-sponsored seminars, conferences, workshops. We trained. We learned. We were sent to IABC seminars and conferences to be better prepared for our task.

One thing we learned was that to communicate one has to educate. Education and training are the instruments of change . . . the tools for more complex technical manufacturing discipline. We studied the levels of skill of our workforce. We set up development programs designed to train and to teach employees that they could grow and expand their talents and capabilities.

We learned, too . . . that good communication and positive employee attitudes are difficult to separate. Effective communication is vital to the success of an organization. A company is only as good as its people, because that's what the organization is -- a collection of people. How well we communicate, to a great extent, determines how well the organization functions. It is necessary that the employee associates his/her success with the success of the organization.

We also believe that for us, professional development should be as constant as change. The communication field is constantly and rapidly changing, that's why we look to organizations such as IABC as important sources of professionalism in the field. Constant professional development is critical for us in the face of new technology. A self-actualization program is a motivating tool and will help us to be instrumental in the changes that are needed and are taking place. Let's encourage IABC to produce more and better programs in all the fields that might widen our vision for the tasks ahead.

I see a bright future in my country for organizational communications and communicators. We have so much to do for the benefit of our people, our organizations and our country.

Like you, for that task, we must become the professional's professional. Above all, people must see us as bearers of truth, accuracy. The task ahead is beautiful and hard. We'll have to educate our superiors, our peers, our audience; we'll have to get more involved with people, in people's affairs, in people's dreams.

But we know how to do it, you and I, although some have not tried as hard as they could. This reminds me of the story of the farmer whose son told him to pursue additional agricultural knowledge: "Why, son?" the father asked, "we aren't farming as well as we already know how." That's the case with some of us: "We aren't communicating as well as we already know how."

To realize his full potential, the communicator must become a person with multiple skills in related fields, as researcher, planner, manager. This is not too much to ask of a healthy profession. The role of the organizational communicator changes as he/she becomes involved in problem solving, for he listens more, listens better and keeps a close watch on events, acting before concerns become issues.

We must learn from our mistakes. The communication field is so complex and subject to so many pressures that often there is no such thing as a small mistake. Let's pay attention to what is happening around us. A professional attitude, a conscious effort to improve, must be present in our task at all times.

In spite of all the pressures, burdens and responsibilities, I think the professional communicator can do more. We only need to believe in ourselves, in our power to change things for the better. Let's continue to pursue more knowledge to solve whichever problems arise. Let's move with that zest, that vision, that strength we all share. It is expected of us.

Let's be ahead of change . . . helping in change . . . initiating change. That, afterall, is a purpose of our organization.

Managing Creative People
Roy G. Foltz, Vice President and Director
Towers, Perrin, Forster & Crosby

Not a definition of managing, but the traditional view of the role of a manager -- what he/she should do -- includes the following:

Plan
Organize
Motivate
Control
Evaluate/Appraise
Develop (others).

Another word not there -- maybe as important as all the others put together. Anyone know what it is?

Communicate -- professionals in our field don't do a very good job of it with their own people.

Let's shift a bit now to a discussion of management styles, certainly an appropriate tie to what we've just been talking about. And, in an organizational context, a lot of what corporate culture, theory Z, etc. is all about.

Lots of management styles abound around the world. And maybe no two individual managers have the same style. Most everyone -- if not all of us -- don't behave in the same way all of the time.

First, power structures; basically four.

1. Boss Power

Chief Executive sees him/herself -- and is seen -- as the sole source of direction and control. Right or wrong. Assumes people are passive and need to be directed. Most common in family run businesses.

2. System Power

Rules, regulations, standards and precedents replace the edicts of an omnipotent boss, but again assumes people need and want to be controlled. Railroads, utilities, older firms.

3. Peer Power

The "considerate" executive, skilled in human relations and committee work. Chief source of influence here is the prevailing need for people to be "liked and approved" by others.

4. Goal Power

Management accepts that a large number of employees at every level are inner-directed and will achieve goals they understand and embrace, and, more importantly, which they've had an opportunity to influence. So here the source of power is the goals of an organization or a unit in an organization.

If you like the Maccoby approach/definitions, he has identified:

1. The Gamesman

Plays to win. Daring, clever, perhaps charismatic, but manipulative and not greatly encumbered by moral concerns.

2. The Craftsman

Emphasizes quality. Either independent and exacting or uncooperative and inflexible -- depending on your viewpoint.

3. The Jungle Fighter

Seeks power. Brave and protective -- or ruthless and dominating.

4. The Company Man

Focus is service. Loyal, prudent and caring, or if you prefer: servile, fearful and soft.

In his new book, A New Face for American Management, Maccoby says the times are changing.

> "A new model of leadership that expresses an ethic of self-development is needed, not just at the top, but at all levels of large business, government, unions and non-profit organizations."

Then there's another writer, George Truell, who wrote an article entitled, "Communication Styles: The Key To Understanding Others," in Personnel Administrator a few years ago. He said that there are different wave lengths that people use in communicating with others -- different frequencies selected for sending and receiving messages. Based on findings by psychologist Carl Jung, Truell identified four types of communication styles:

1. The Analyzer
2. The Affiliator
3. The Conceptualizer
4. The Activator.

1. The Analyzer

Interested in and places high value on facts, figures, data and reason. Follows orderly approaches. Viewed by others as too cautious, overly structured. Looks at past events and dates, considers the present and projects these facts into the future. Views time in a linear fashion.

2. The Affiliator

High value on personal relationships, feeling, human interactions and affiliation with others. Described as warm, empathetic and sensitive to feelings of others. Perceptive -- sees situations in terms of human emotions involved. Sometimes viewed as being too emotional, too sentimental, too easily swayed. Relates to past events and relationships. Time orientation tends to be in the past.

3. The Conceptualizer

High value on concepts, ideas, theories. Future-oriented and described by others as imaginative, innovative and creative. Looks for fresh and novel ideas. A questioning approach. Many call him/her a visionary or idealist. Sometimes viewed as being overly abstract, blue sky, in ivory tower.

4. The Activator

Great emphasis on action and results. Decisive, direct, pragmatic. Abhors wheel spinning; emphasis on here and now. Translates ideas into actions. Sometimes accused of looking at only the short-term. Also viewed as too impulsive, too simplistic, or acts before he thinks.

For example, on the way people write.

1. The Analyzer quite formal and precise, lists the key points, outline style with subheads and numbered sections, and exhibits and appendices. Many facts and figures in the messages.

2. The Affiliator's style more informal, chatty and friendly. May inject names in the middle of a sentence, and make reference to mutual friends and past events.

3. The Conceptualizer's writing tends to be vaguer and abstract. Often quite lengthy in making a point.

4. The Activator inclined to be brief, crisp and sketchy. Resents having to take the time to write and often scribbles brief replies on a sender's original message and returns it that way.

Now let's turn to the "creative" part of our topic. Just how does a manager manage to manage creative people. In my view, not much differently from the way you'd manage other kinds of people. Not by directive, fiat, command. But by

suggesting
advising
listening
coaching.

By being concerned -- really concerned -- about them. Sharing in their joys and frustrations. And giving them opportunities -- time after time after time -- to showcase their talents to others.

Give them credit -- loudly -- when they earn it. Point out their shortcomings -- quietly -- when they deserve it. Promote your people just as much and effectively as you would promote any product or service you believe in.

Let your people tell you what they'll do and let them judge how well they've done it. In both cases, they'll be harder on themselves than you would be and they won't get mad at you because they set the goals and they said how well they were met.

I have another suggestion. Really revolutionary. Ask your people for their views on the subject. Lou Williams did just that a few years back when he was with Harshe-Rotman & Druck. Here are some of the replies he got:

> "Creative people need to feel their...efforts have the chance of seeing the light of day. That if they do something truly or unusual, it will be recognized, not thrashed to death as something different, out of the ordinary or 'not done.'...What piques creative people the most is rigid dependence on rules that stifle thought."

> "When creative people are creating, e.g., brainstorming, don't criticize until the process is finished. Criticism kills many good ideas in early stages. When a person has a good idea, tell him or her so. Treat the creative person as an equal...Talking down creates a gulf that is hard to bridge."

> "Get to know people's 'quirks' -- what makes them run. And their limits. 'Pat on the back' memos from management are effective."

Not everyone, of course, agrees with my observation that creative people don't differ a great deal from the general population -- at least as far as managing creative people is concerned. And many of you may feel that they are different and unique, and that's why you chose to attend this session. Mimi Sells, writing in a recent article of IABC's Journal of Communication Management, observed:

> "Creative people are different. The behavior and needs of 'creatives' would not likely be tolerated in other areas of most organizations. But the nature of the creative process demands an environment conducive to creativity. The challenge is providing this environment in organizations which value equality and conformity.

> "Creative people suffer an endless stream of abuses in most bureaucratic organizations. They are forced into sterile working environments. They are made to complete miles of mind-numbing paperwork. They are viewed as the most expendable employees during money shortages. And when the money is available, creative people are generally tolerated with a patronizing attitude by management."

So...where does all of this leave us? Where have we gone with respect to managing creative people? Where do we go? I'm sure I know we have gone a long, long way. There's still a long way to go in most organizations and where you go and how fast you go is mostly up to you.

Don't Tell Me -- Show Me!

Don Ranly, Ph.D.

The most important goal of every communicator is to be believed. Credibility is everything!

Credibility demands that writers be correct, consistent, clear, concise and coherent. More than that, they must be complete; they must tell the whole story.

But writers can be all of those things and still be boring. Every writer's challenge is to make the mundane interesting. Organization writers are no exception. They, like all writers, must work at making their copy come alive. In short, they must be creative.

Being creative means being original in thought or original in expression. What makes writing creative, exciting, interesting?

More than anything else, being creative means being concrete. Being concrete, specific, graphic is the opposite of being general and abstract.

Being concrete means:

1. Naming things; using adjectives and adverbs sparingly.
2. Using transitive verbs in the active voice; using action verbs, verbs that do something.
3. Making comparisons; showing what it's like; using similes, metaphors, analogies.
4. Using examples; demonstrating.
5. Using anecdotes, parables; telling stories.

Of course, writers must show the meaning and purpose of the specifics by means of a pointed observation or generality. Semanticist Kenneth Johnson says writers must ride the roller coaster from the specifics to the generality to more specifics to another insight or observation.

It's best of course, to begin stories with a specific -- a single person, a particular scene, a dialogue or an anecdote. Don't begin with a general observation. First draw the reader into the story. Being concrete does that.

And what a coincidence! The same elements that make copy creative also make it credible. Showing that one person believes or does something is much more credible than to say that many people believe or do something.

It all comes down to the old writing adage: Don't tell me -- show me!

Don Ranly, Ph.D., is professor of journalism, University of Missouri, Columbia.

IT MAKES YOU LAUGH !

John Fenton

What makes YOU laugh ? Dare you publish that sort of humour in your house journal ?

Every editor has his own ideas of what is funny, - and so has every individual reader. Do you want to get lots of belly-laughs, or are you content with a grin ?

Humour ranges from the universal banana-skin joke through an incredible variety of "situation comedy" to the (sometimes fiendishly intricate) play on words.

Each style is appreciated by different sectors of your readership, according to age, occupation and education.

On the stage, films and TV, the presentation varies with the medium and comedians develop their own brand of humour. A joke told "live" does not necessarily get the same response when put into print. The voice can make all the difference

In print you have the choice of several styles. The gently lighthearted article for those who have the time and inclination to read. The JOKE PAGE for those who need a quick shot. The cleverdick headline and the saucy picture-caption to entice people to read dull stories.

In house journals you have an extra dimension: the Industry Joke. These rely entirely on a knowledge of the processes, machinery and jargon which are used within that industry, - and are for the most part meaningless outside it. The range is enormous: mining, insurance, textiles, farming; all have their own internal laughter system. Make use of it. Your readers relate to it immediately. It's their style. They can enjoy it ONLY through the house journal. It makes them feel special. And this is more than half the battle when it comes to the credibility of the more serious items.

Even serious messages, like health and safety rules, can often be put over more effectively in a humorous way.

Whatever you do, DON'T poke fun at anyone, or at any particular group of employees...... unless you check that they are willing to be a party to the joke on them. House journal readers are a close community, like a village. You want them on your side, all the time.

There's always a "wise guy" in every factory or office. He cracks jokes all the time, and is often a real pain in the neck. Much of what he says should never get into print... certainly not with YOUR name on it! Yet this sort of chap can be a real inspiration to an editor. He can be a useful source of shop-floor reaction to the latest management ideas. He is a "character", and can even be turned into a cartoon character in your journal. Give him a fictional name (like "Muggins", or "Jim Crack") through whose mouth these comments can more legitimately be expressed.

Similarly, one of the employees might have a gift for cartoon drawing. His work is usually found on the sports and social club noticeboard posters. Find him and get him to work for you. He knows the industry, and the machines and can draw the scene correctly. If the artist just draws any old factory scene, the joke can fall flat. And so will the editor for publishing it.

You can always buy cartoons. Agencies list them under subjects, including most industrial headings. They are available to all, - including your company's rivals, unless you pay the "exclusive" rate.

National heroes like Peanuts or Li'l Abner should never appear in house journals. But the ideas behind these famous characters can often be adapted to fit your journal.

There should be a regular humour spot in your journal. Readers need something they can turn to first. This is never the big issue splashed on page one. For some people it's the nude on page 3. For many it's the sports page. For others it's the obituary column, or this month's barbecue recipe. A regular comic spot will outshine all these.

Get your readers into the journal with the promise of a laugh as a place to start, and they'll probably read some of the serious stuff as well.

John Fenton is magazine editor, Norwich Union Insurance Group, Norwich, UK.

SOFT SPOTS : These examples from an insurance company journal are just the thing to tempt a wry smile or an ecstatic groan from the clerks.

PASS THE SALT

An unusual claim for malicious damage came from a Hotels Association function on the Isle of Wight where a special floral display suffered at the hands of youths who **"spilled beer all over the silk arrangements, and then ate all the plants."**

This must be what they mean by "catering for all tastes".

WISE MONKEY

A claimant at Leeds Branch, asked whom he thought to be at fault in a motor accident, replied: "I cannot really say. My eyes were shut at the time."

MULCH ADO

Mistyping on an endorsement on a policy for a landscape gardener read "excluding the application of feet" instead of "application of heat".

We don't suppose he would have had a leg to stand on in the event of a claim.

PASTEL HUE AND CRY

A London surveyors' report on damage to a textile processing works gave as the supposed cause a VIOLET THUNDERSTORM.

With the marvels of modern meteorological science City Office are wondering if you can order your storms in other rainbow colours too

---

LOOK AT IT THIS WAY: Efficiency experts are not everybody's favourite people. This series, by a UK insurance company, put the message across effectively by using a mock Chandler writing style.

XAVIER MONEY CASEBOOK

WHIRRAWURRA-CHUNKDING

THE ASO was barely four minutes walk from the station Turning up my collar against the biting wind I ran up the steps I was about to find out what lay behind the Victorian facade

Well' Surprise, surprise' It was too much The gay colours were just right Pluperfect in fact The plain fitted carpet provided the right contrast Fine, real fine Call it superfine Some guy in Office Services is doing a grand job OK so there were some four drawer filing cabinets — but nobody's perfect

The pace at which these people worked was something else Perpetual motion plus two Already I liked it But — in my job there just

Xavier Money:
A kind of inquiry agent

Identity code:
PRS/L/XM

Mission:
To seek out and alter systems that waste money

He smiled "Perhaps I'll try one but who do I contact" he said "Pete Ferns, Temple Court 601 Mention my name," I said

ONE MORE THING

"Excuse me now," he said "I've got to work out these stupid CWM figures They have to be in by the third working day of the month"

"Why 'stupid CWM figures'," I asked

"Well everyone knows they're a waste of time I could be checking the post It's a waste of half a day every month To tell the truth I guess half of the so-called volumes"

At least he was honest with me and I wouldn't ask for more than that—but I had to That's my job

"Listen", I explained "These figures tell you man-

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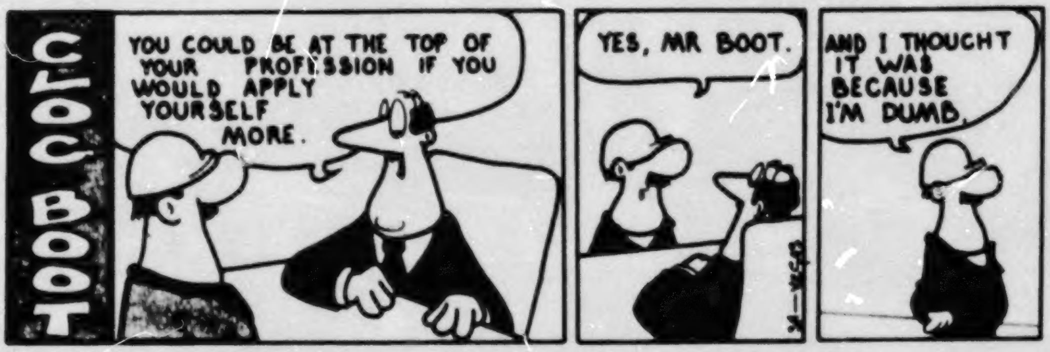
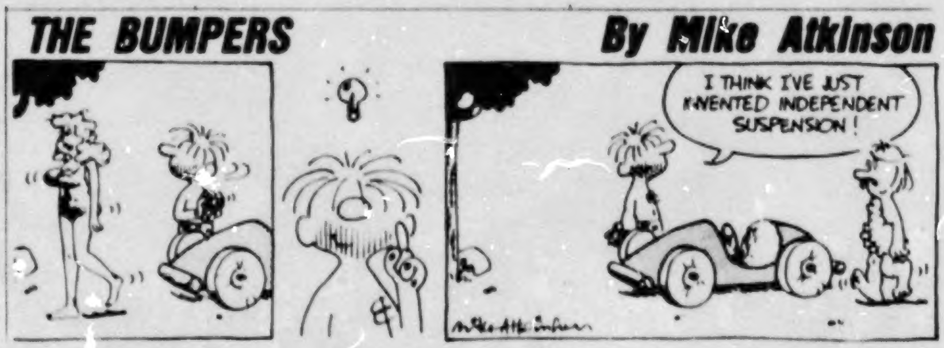
115

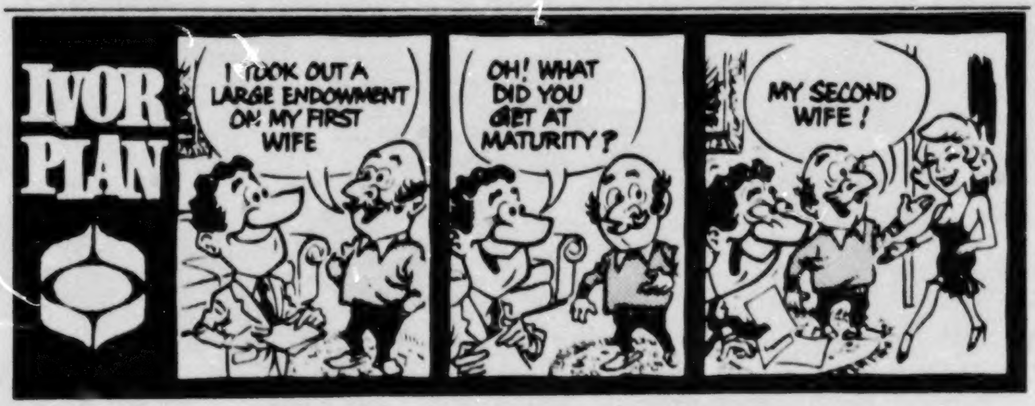
SPECIAL STRIPS: Three UK examples of strip cartoons tailor-made for exclusive use by particular journals.


CLOG BOOT
YOU COULD BE AT THE TOP OF YOUR PROFESSION IF YOU WOULD APPLY YOURSELF MORE.
YES, MR BOOT.
AND I THOUGHT IT WAS BECAUSE I'M DUMB.

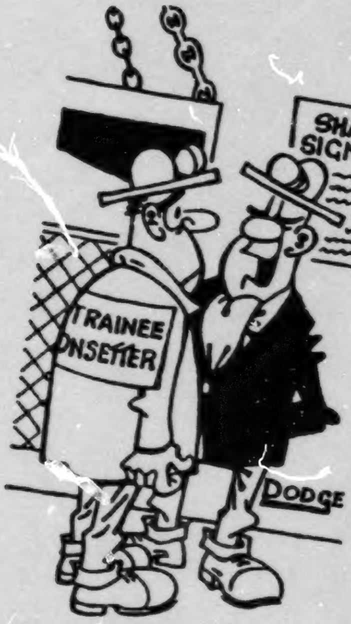
Clog & Boot: Conceived and drawn by a Northern Gas Board employee for their journal "Yorker".


THE BUMPERS
By Mike Atkinson
I THINK I'VE JUST INVENTED INDEPENDENT SUSPENSION!

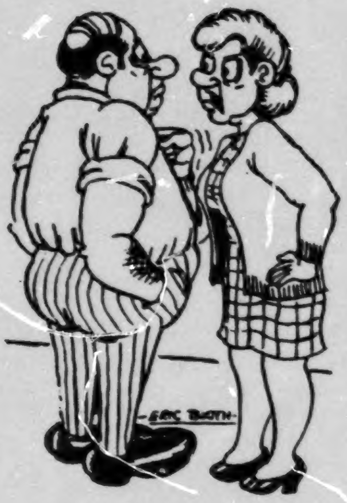
The Bumpers: A "Flintstone"-style family with motoring interests, developed by an agency for use by Ford UK.


IVOR PLAN
I TOOK OUT A LARGE ENDOWMENT ON MY FIRST WIFE
OH! WHAT DID YOU GET AT MATURITY?
MY SECOND WIFE!

Ivor Plan: A professionally-drawn strip based on ideas suggested by employees of a UK insurance company


SHAFT SIGNALS
TRAINEE
NSETTER
DODGE

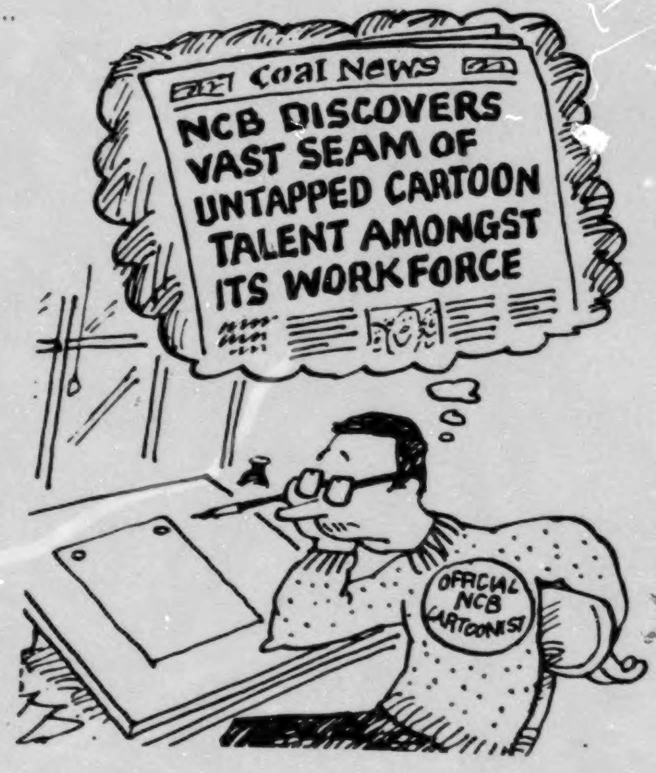
"The idea is—when you see anyone coming to ride you rap the empty cage to bank."



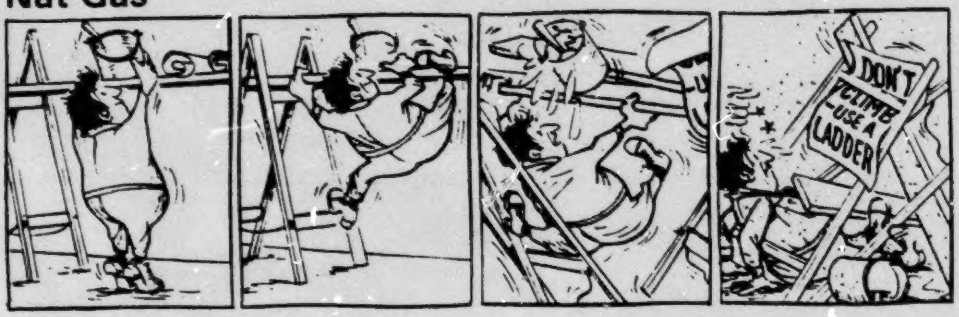
"Overman or not—at home you take orders from-me!"

The UK National Coal Board have at least six regular cartoon contributors,- all of them miners. They deal solely in "Industry" jokes.

They are so prolific that Coal News can publish a booklet each year containing those cartoons which did not get used in the house journal.

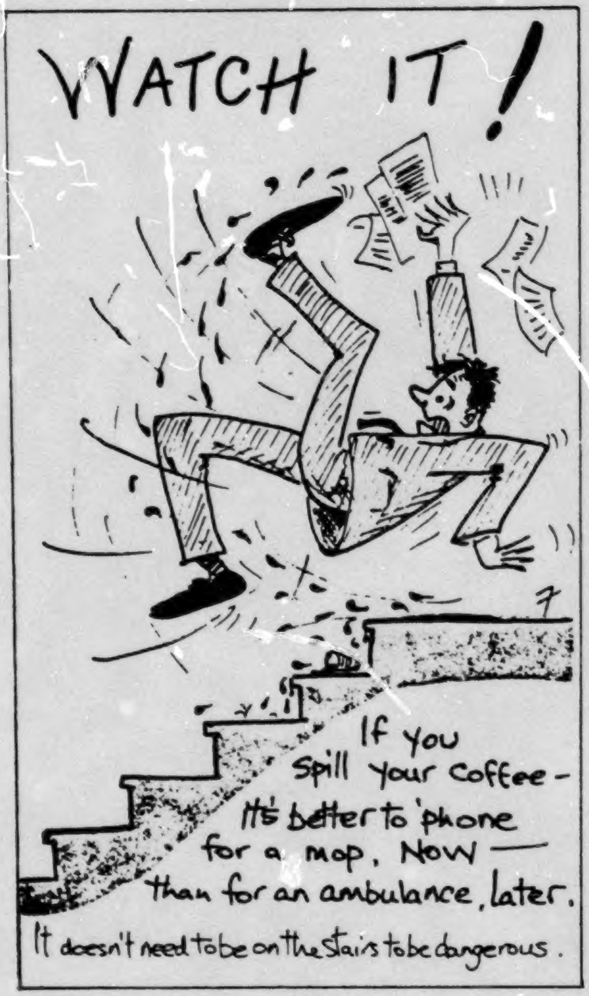

Coal News
NCB DISCOVERS VAST SEAM OF UNTAPPED CARTOON TALENT AMONGST ITS WORKFORCE
OFFICIAL NCB CARTOONIST

Nat Gas


DON'T CLIMB
–USE A LADDER

Two examples, from the Gas Board (above) and an insurance office showing how a humorous style can help make the point in a campaign against accidents at work.

Illustrations should be no smaller than the top one and no larger than that at right.


WATCH IT!
If you spill your coffee – It's better to 'phone for a mop, NOW — than for an ambulance, later.
It doesn't need to be on the stairs to be dangerous.

SLIDE PRESENTATIONS: YOUR ROLE AS EXECUTIVE PRODUCER

By Tudor Williams

The slide is probably the most misunderstood, misused and abused of all the visual media. While most of us would never dream of using a home movie for a communication presentation, many of us are content to put together slide shows with less thought and planning than go into the average amateur flick.

Slides present a potential that ranges from a simple, one-projector show to a multitude of computer-driven machines that create breathtaking dramatic extravaganzas. Slides can illustrate and clarify; generate drama and evoke emotions; stimulate sight and sound to penetrate the mind beyond the depths of logic and reason.

In spite of all these impressive attributes, slides do NOT represent the answer to all communication problems. In many instances a slide presentation can be highly effective. In others, it may be wasted effort and, what is worse, wasted money.

Your first responsibility as an executive producer is to conduct the planning which will define whether or not slides are a cost-effective medium for YOUR requirements. Only when this is resolved do you assume your second role, as manager of the production and presentation of the project.

SLIDE PRESENTATIONS: YOUR ROLE AS PLANNER

When do you use slides and what are the alternatives? Before you come up with slides as an answer, make sure you've asked all the right questions.

* 1. What is the objective of the presentation? Define specifically what you expect the results to be. A clear understanding of what your presentation is intended to accomplish will ensure that you start out in the right direction.
* 2. What problem are you trying to solve or which need do you have to fill? Be honest and straightforward in your problem statement. It's the key to knowing if your presentation is a success when it's completed.
* 3. What goals do you need to achieve? Define three or four steps that will lead you to the resolution of your problem and achieve your objective.
* 4. Who is your audience? Define specifically the people you'll be addressing. Identify, in your mind's eye, the stereotypes of those on whom you will be focussing during the presentation. Identify your strenghts

and the hidden land mines which might upset your audience. What will be the environment in which you'll make the presentation, how many people will be present? The answers to these questions will provide direction for your appropriate choice of media and presentation strategy.

* 5. What message do you want your audience to receive? Defining what new information you want your audience to possess at the end of the presentation will influence the tone, drama and emotion of your presentation. Keep the message as a check point at every stage of the development of your presentation.
* 6. What is the most effective strategy? What does your audience need to know and how best can you communicate that information to them? Now you know what you want to say, to whom you want to say it and what you want to achieve. By what process can you best accomplish this?

There are a number of factors to be considered in this decision. Size of audience and size of budget. The amount of information and the detail you wish to communicate. The dramatic and emotional impact required to put your message across.

All the other questions and answers have led up to this decision. This is the time you bite the bullet. Will it be videotape, slides, or the more modest overhead projector or flip chart? It's your moment of truth. If your decision is for a slide presentation - you then assume your second role:

THE SLIDE PRESENTATION: YOUR ROLE AS PROJECT MANAGER

Unless you are a professional director/producer, accept your role as executive producer and manage the production step by step. The six critical management steps to follow are:

* 1. Senior management approval should be obtained before any costs are incurred. To improve your chances, present the boss with a clear picture of how the company will benefit from the presentation; how you plan to develop it, and approximately what it will cost. If he doesn't agree that what you propose is cost-effective, now is the time to find out and to opt for less expensive alternatives.
* 2. Present a summary of your objectives, goals and audience, along with an outline of content and methodology, to a number of production houses, through your company's purchasing department if you have one. Request proposals and bids, then contract with the house that offers the best product for the best price.
* 3. Define the presentation to the production house, so the producer/director can develop a creative treatment. Be sure you have the chance to approve the treatment, with story boards, and review it with your boss before production begins.
* 4. Your role in production is as MANAGER, to ensure that scripts and slides are accurate and appropriate, that production proceeds on schedule, and that agreed-upon scope definitions are adhered to. Stay out of the creative activities. You've hired professionals to do that.
* 5. Keep your boss happy by keeping him involved, from the first treatment review to final approval. He or she then owns part of the project and will be proud of a successful result. At the same time, you've proven yourself to be a capable professional, a communication manager.

* 6. To get the most out of your production money, consider the most effective way to present the finished product; as a multiple slide presentation, or on videotape or as a combination. The number of showings, the amount of equipment, audience size, budget, are all factors in this decision.

Remember, you have TWO roles to play as an executive producer. First... as a planner, to determine what process is going to give you the best results. Second, to manage the production and showing of the presentation, whatever form it may take, for the greatest benefit to your company.

Tudor Williams is communication services manager, Syncrude Canada, Ltd., Fort MacMurray, Alta.

COLOR - A LANGUAGE OF PERSUASION

By Alphons J. Hackl, President, Colortone Press, Washington, D.C.

When we express ourselves in words, we are limited by our vocabulary which may be from 10 to 20,000 words. However, when it comes to color, we can express ourselves in the millions. Most humans can discern over seven million colors which help us experience the exact shades of meaning in the environment around us. What a great opportunity the use of color offers to all of us - and to communicators in particular - for action, for excitement, for persuasion, for clarity of expression, and for presentation.

The proper use of color will not only help convey the message of the printed piece, but also give the message a greater effect on the reader. The question is which color? Disregarding one's own personal color prejudices and choosing the right color for the job at hand can be a challenge.

Color needs to be understood. It has associations which must be defined. Brighter colors, for instance, get more attention than softer colors. Red and orange have visibility and attention-getting power. This may be partly true because the warm colors appear to be advancing to the eye and the cool colors seem to be receding.

Psychological and physiological tests seem to bear out the theory that the red end of the spectrum has a higher attention value with yellow next in order as the easiest color to identify because of its unique stimulus to the retina of the eye. This seems quite logical when we consider that sunlight, when passing through a prism, breaks up into all the spectral colors —— in this order: red, orange, yellow, green, blue, indigo and violet.

In human color preception, the lens of the eye works like a prism in refracting light (color). When red rays pass through the lens of an eye they are refracted less than the rays of other colors. In order to bring them into focus, the lens becomes slightly more convex. This same bulging of the lens occurs when the eye focuses on a nearby object. Psychologically, nearness and attention are related; in everyday life greater attention is paid to nearby things.

Since warm colors appear close to the eye and cool colors appear farther away, this principle can be applied to bring out the relative importance of printed copy. However, if everything was printed in red, there would be no contrast; all elements of the printed copy would be competing for attention. Therefore, each case must be considered individually.

In making your printed communication as attractive as possible and to hold the reader's attention, its design must be balanced. Any unfortunate color combination will repel readers. White or those colors containing white or yellow may be considered lightweight factors, while black and red mixed with other colors tend to create a heavier effect. Another important consideration is the amount of color design which is largely a matter for the individual artist or designer to portray.

For legibility alone, black ink on yellow or white paper and green or blue ink on white paper will appear more legible than white on black or orange and red on green paper. If colored stock is used, it is generally safer to use black ink. Better results are obtained if pastel, light-colored stock is used. When using two colors of ink on a light-colored stock, the body of the message should be printed in a color related to the color of stock (very dark green ink on pastel light green stock); the heads or highlights should be printed in the direct complementary colors (red).

Sans serif typefaces are most effective in color, particularly as heads. Color can enhance the legibility of otherwise hard-to-read extra-bold faces. In color they take on the added character normally provided by other typefaces that have serifs.

The effectiveness of color is based, in part, on the environment, along with previous experiences of the person to whom we are trying to appeal. The ambiance or association created by a particular color is all-important. It is easy to understand why blue brings a much higher percentage of returns from a male audience; the same holds true for pink from a female audience.

Economic indicators also show that during difficult economic times, the drab colors are more common, but during prosperous times, the cheerful, bright colors are more popular. The personal choices of colors frequently effect that person's character and personality. For example, when buying a new car, bold, adventuresome people will select red and yellow; however, white or cream are preferred by people who pride themselves on moderation. While in Henry Ford's day you could have any color as long as it was black, today's generation is not satisfied with that. The challenge to those of us in business communication is not whether to use color, but how best to use it.

It's A Jungle Out There

Eric O. Sandburg

"People are always blaming their circumstances for what they are. I don't believe in circumstances. The people who get on in this world are the people who get up and look for the circumstances they want, and if they can't find them - make them." George Bernard Shaw

This quote embodies the attitude that all of us should have with regard to our careers. We have the ability to plan and control the direction of our careers. Effectiveness in our management positions requires that we carefully plan our activities - based on clearly defined goals. Why should this planning emphasis be less important for our own personal success and fulfillment?

Some basic assumptions are helpful before even beginning the career search or job hunting process:

1. Career development should be an enjoyable, informative process rather than a high pressure win-lose proposition.
2. Emphasis should be placed on self-discovery and exploration and not on job acceptance or rejection.
3. It takes time to plan and develop career growth or career changes. One of the most important decisions of your life cannot be made in a few days or weeks.

Improving our job situation requires that we first identify who we are before frantically seeking out other employment opportunities. This means that we must systemically discover our own values, skills, interests, strengths, and weaknesses. Self-discovery helps us to clarify what contributions we can best make and thereby instills us with confidence when we later contact employers. If we know clearly what our assets are, this confidence spontaneously projects itself during the interviewing process.

How do we clarify our abilities and goals? The first step is to define our values and priorities. What is most important to us in our jobs? What do we enjoy the most? What do we dislike? For example, as a business communicator, you may have initially been attracted to your profession because you valued creativity, public contact, change and variety, and working with others. Yet you still feel some dissatisfaction. Why? Further probing reveals that you also have strong needs for influencing people and recognition but that these values are being thwarted because your company relegates internal communications to a lower priority status than traditional line functions such as marketing and finance. Not all our values can be fulfilled through one career position but certainly those values with the highest priority should be given the most attention.

The next step is to identify our skills. These will be used to fulfill our needs as expressed by our value system. A skill is any activity that we perform effectively. Examples include advising people, displaying artistic ideas, running meetings, handling complaints, and writing for publication. The list goes on. Our effectiveness at any position usually depends upon utilizing a combination of skills rather than one awesome talent. Most management positions require a variety of moderately achieved skills rather than the extreme development of one skill such as polevaulting.

Having clarified our values and skills, we can then begin to define our career goals. A basic goal statement would "state the skills you would most like to use, the values you would most like to satisfy, what you would like to accomplish, and the employer with whom you can imagine this all would be possible." Howard Figler, The Complete Job-Search Handbook.

How do we convert our values, skills, and career goals into tangible career opportunities? The goal statement includes employers we would like to work for, but how do we locate them? We need an organized procedure for searching out prospective careers and employers and certain approaches should be included in the career development process:

1. Based on your self-assessment, state the type of organizations that most interest you. For example: banks, utilites, computer firms,...

2. Choose the geographic area you want to live in.

3. Research potential employers through the library, trade publications, company publications and reports.

4. Conduct information interviews with employers not to apply for a job but to clarify career interests or to find out more about the prospective organization.

Once we have decided to target certain organizations for employment, we then utilize the aggressive job hunting techniques so widely described in current literature. These publications provide in-depth assistance in such areas as interviewing techniques, resume preparation, and letter writing. Suggested reading for these areas are:

1. Who's Hiring Who, Richard Lathrop
2. Guerilla Tactics in the Job Market, Tom Jackson

An excellent publication for determining your values, skills, and goals, and a primary resource for this lecture, is The Complete Job-Search Handbook, by Howard Figler. Finally, the widely recognized book What Color is Your Parachure, by Richard Nelson Bolles, provides a helpful overview of the career search process.

It should be emphasized that career development is an enjoyable process that is both informative and satisfying, and will inevitably bear the fruits of success.

Eric O. Sandburg is professor of business and career development, De Vry Institute of Technology, Atlanta, GA.

The ABCs of Accreditation

By Chris Morrison, ABC, Fred Halperin, ABC, Michael Reynolds, ABC,
James Rutledge, ABC, and William Swank, ABC

The IABC accreditation program offers professional communicators a way of demonstrating to employers, to fellow communicators, and to themselves, the abilities needed in business and organizational communication management. Those meeting the requirements of the program earn the designation, "Accredited Business Communicator".

The purpose of this workshop is to provide you with an opportunity to examine the steps involved in accreditation: from whether you are ready, to whether you are qualified to apply, to how you apply, and what you can expect during the process.

Accreditation and professional development go hand in hand. It makes sense that you aren't going to get a job as a communications manager, for example, until your training and experience are such that you are both capable of handling the job and competent to do it well. Logically, you won't start at the top but rather you will progress from your starting level as your proficiency increases. From the broad perspective of career analysis and development you might follow a course which would take you through as many as seven levels of development, from beginning professional to senior officer for your organization.

Accreditation is a major step in professional development that communicators at levels three through seven should undertake, to demonstrate the attainment of skills needed for movement into and upward in communications management. If you believe you are a well-rounded communicator who has the knowledge, skills and abilities to meet the requirements of the program, you should consider applying for accreditation.

You are eligible to apply if you meet the following criteria: you are an IABC member; you have three years' experience in the profession and a bachelor's degree or a total of seven years' post-secondary education and experience; you are known to abide by the principles of accuracy, truthfulness and good taste.

To apply you must complete a form available from headquarters in San Francisco. Following application, you will receive full instructions on preparing your portfolio and completing a self-administered test of contributions to the profession which accounts for 10 per cent of your overall score.

Your next step is to prepare your portfolio and to submit it. This counts for 25 per cent of your overall score so careful preparation is a must. The portfolio is a screening device to help you and the accreditation board determine if you are ready to complete the balance of the accreditation program.

You are required to submit four samples of your best work as an organizational communicator. Two of these samples must be accompanied by a detailed statement of objectives. Complete details are available in the brochure: ABC Step 1: Getting Ready for Accreditation.

Once your portfolio is examined and approved, you may submit $100.00 (U.S.) and write the exam.

The four and a half hour exam includes both written and oral parts. The written portion accounts for 55 per cent and the oral portion 10 per cent of the final score. Full details on the written and oral portions of the process are available in the brochure: ABC Step 2: Preparing for the oral and written examinations.

Your examinations are carefully reviewed by the Accreditation Board of Examiners, and following computation of the scores you are notified of your success.

Throughout the process, your anonymity is maintained so that not even those who mark your exam know you by more than your number.

The accreditation process is designed to identify communicators who are, or could be, communication generalists, problem-solvers, skills-practicing managers, and communication advisors. The successful candidate for accreditation has the experience or knowledge to design and manage a broad range of communications programs.

Chris Morrison, ABC, is public affairs officer for Petro-Canada, Calgary, Alberta;
Fred Halperin, ABC, is communications consultant for Hewitt Associates, Houston, TX;
Michael Reynolds, ABC, is manager of communications, Conoco Chemicals, Houston, TX;
James Rutledge, ABC, APR, is director of employee communications;
William Swank, ABC, is internal communications officer, Southeast Banking Corporation, Miami, Florida.

The Changing Image of Public Relations

by Peter G. Osgood

The skills typically identified with the practice of public relations have changed very little over the centuries.

I say centuries because, while public relations may be a relatively contemporary phrase, the art to which it refers is as old as mankind. As soon as man began communicating, he started to practice public relations.

That art has many roots. For example, the practice of dispatching teams to prepare the way for a traveling dignitary or politician was not invented by Harry Truman or Richard Nixon: Their political ancestors in Babylonia, Greece and Rome were quite adept at it.

St. John the Baptist himself did superb advance work for Jesus of Nazarath.

Publicity, community relations, speech writing, positioning, government relations, issues analysis, employee relations, even investor relations: when you think about these activities in terms of the skills needed to practice them, it's plain they have deep historical roots.

Generating publicity for the Olympics in ancient Athens for example, demanded the same skills as it does in Los Angeles.

Speech writing in Plato's time meant the same thing as it does today at Carl Byoir: you must know the composition of your audience, never talk down to them, and impart information that will enlighten their ignorance, change their opinion, or confirm their own good judgments.

Businesses in the Republic of Venice in the latter half of the 15th century practiced as fine an art of investor relations as IBM does in the United States in the latter half of the 20th century: perhaps even finer, since it was practiced one-on-one, face-to-face, every day on the Rialto, just as it was under the spreading elm tree on Wall Street in the early days of the Stock Exchange.

The general public's impressions of public relations have also remained remarkably consistent over the centuries.

Some people appreciate the art but hate its practitioners.

Some hate the former but admire the latter.

Others hate both.

Finally, a small group in every age has always loved the art as much as the practice: that group is us, and periodically, we gather at conventions like this one to look more closely at ourselves and our art, to rethink the nature of our relationship to the society we live in, to the experiment we call the United States.

If what I say is true -- that the art of public relations demands the same skills today as it always has, just like the arts of painting and sculpture, drama and literature, politics and rhetoric -- then what is changing?

Three things in our profession are different today than they were 10 years ago, even five years ago.

First, many of the basic tools of our trade have changed. It used to be that with a telephone, a typewriter and a postage meter you could reach the world. Today, we who call ourselves experts in communications must know how to manage, to our maximum advantage, the experts' new tools: word processing and computers, telecommunications and electronic mail. I say 'manage' because these new tools are not only a means to greater efficiency and productivity: They are changing the very way we communicate.

Second, our social systems are different, and are changing still. We in this country are living and organizing our lives as no other people has ever done before.

Our political and community systems, our business and religious systems, our legal and governmental systems: all are vastly different than they were only a short time ago; all continue to change so fast that reading the daily paper provides as accurate an image of our society as does a light beam from outer space about the quality of life on Alpha Centauri, 4.3 light years away.

And those systems are changing because the composition of the groups that create them are changing. We are a different people than we were five years ago, very different than we were 10 years ago, and almost completely different than we were 15 and 20 years ago.

We are no longer exclusively Irish and Italian, German and Scandanavian. Now we are Vietnamese and Chinese, Korean and Japanese.

No longer are we all married with two and a half children and a split level house. Today, we are as likely to live in apartments and condos as separate houses, and millions of us are single or divorced. Some are gay.

Even the image of a youthful America is changing. Inexorably, as a population, we are older than at any time in our history, and getting older every day.

The third major difference. Not only is the composition of society -- our audiences -- changing, but the way they think about things. In fact, they -- and let's not forget "we" are part of "they" -- we and they think about everything there is to think about very differently than our parents did. Differently even than our older brothers and sisters. Things like:

Population and the family.

Health and nutrition.

Housing and the environment.

Transportation.

Public safety.

Education and training.

Work.

Social security and welfare.

Income and productivity.

Social participation.

Culture, leisure and the use of time.

The image of public realtions is changing and will continue to change as rapidly as our thinking about these core issues changes. Because, whatever our particular jobs or positions in business or public service, in industry and not-for-profit organizations, we are the mediators between society and its image -- its multiple images -- of itself.

In fact, we have helped create those images, and if anyone doubts that public relations professionals are revolutionaries, let them look at the composition of society in 1983 versus its composition in 1953, and honestly say that communicators have not revolutionized America.

Andy Wharhol says that, in the 21st century, each of us will be famous for five minutes. Fortunately for our society, PR people don't typically seek fame.

While they want access to resources that will help them do a better job, they are used to getting along pretty well without them.

While they cringe when one of their fellow practioners gets headlines for unethical behavior, they are proud it happens so seldom.

Proud of their role in synthesizing and interpreting, digesting and analyzing vast quanties of information.

Proud of their role in presenting society with an array of options about society's critical issues, in as dynamic a process as could ever be imagined, a process that has never failed in the long run to yield intelligent decisions.

The image of public relations changing?

Only as fast as social conditions and trends themselves. Only as fast as we rise to meet the challenges they pose.

Peter G. Osgood is president of Carl Byoir & Associates, Inc., New York, NY.

The Changing Image of Education for Public Relations

By Paul V. Peterson

In the academic year 1982-83, more than 91,000 students were enrolled as journalism majors in the United States. And of that number, almost 18 percent indicated that they would seek careers in some form of public relations. That is about 16,000 persons, assuming they all hang on to graduate.

In addition, the majority of these students are females.

It should be clear to anyone that the current domination of such "non-traditional" journalism fields as public relations and advertising by women is not only going to continue, but will increase. While the all-female staff of a daily newspaper is still a ways off, the numbers in public relations clearly point in that direction.

And these figures are just the tip of the iceberg. There are many people seeking to enter PR practice through "other doors" that schools and departments of journalism which have a major in the area. Almost every four-year college or university today offers some form of "public relations education," be it one course or be it a part of a program in marketing, communications or what have you. And junior colleges have been quick to jump on the bandwagon as well.

An indication of this growth can be shown by looking at the number of public relations sequences which have been and are accredited by the Accrediting Council on Education in Journalism and Mass Communications. In 1971-72, there were six. In 1982-83, there were 27.

The great growth in education for journalism and public relations, and its changing demographics, do have implications for the future, as well as the present.

Several things might be noted at this point. One, public relations practice as a vocational choice has gained in reputability. No longer do young people see PR as nothing but press releases, flackery, and the like. Rather, it is an honorable calling which can challenge their intellectual abilities.

Two, PR is seen as a way to work with people, and that is a goal of most young people today. These people see PR as a way of change, and this frequently is one of their most important ends in making career choices.

Three, public relations is also seen as an alternative to the newspaper, expecially by those who have often excelled in the use of words (weren't may of the better students in you high school English class females?) but were not, and are not, attracted to the newsroom. They recognize that often PR is simply doing newspaper work, but in a different atmosphere. And now they are finding a "home" for their interests.

Fourth, education for PR has become on many campuses a "respectable" major. For years, many areas on college and university campuses looked down on this field, often viewing it as less than truly academic. The national image of PR was simply reflected in the attitudes on campus of those responsible for a good and honest education. Today, PR itself has grown respectable, and thus its campus image has changed as well.

Thus, the changing image of public relations, in the eyes of the general public as well as the practitioners, is being reflected on the campuses of the nation. And it is clear that more and more persons now studying journalism will seek careers in some phase of public relations in the future, and that the vast majority of those students will be female.

There are some questions which might be posed regarding education for public relations, in light of the above statistics. What kinds of courses are needed for the years ahead? Does the "female majority" have implications, for either course offerings, or for context? What about staffing PR programs in schools and departments of journalism? And are the numbers a potential problem for the future?

And others, of course.

Paul V. Peterson is a professor of Journalism at The Ohio State University, and author of "Today's Journalism Students: Who They Are and What They Want to do."

Print: Not Just Another Five Letter Word

By Michael Watras

Printing is one of the largest industries in America today. Even though we are bombarded with examples of printing hundreds of times each day, few of us ever consider it as anything more than just another medium of communication.

If you are a business communicator who is involved in the production of publications, magazines, news periodicals, or annual reports, you should become familiar with the complexities and practicalities of the printing process.

DESIGN: How does it effect your printing?

Design is the first step in putting together any publication. The elements of your design will ultimately determine how and where it will be printed. A set of printing specifications should be drawn up to include the following items: quantity, size, pages, stock, printing inks, artwork, finishing, binding, and schedule.

Quantity: The quantity will predominately determine what kind of press you will print on: sheet-fed or web. In general, quantities under 100,000 can print on a sheet-fed press, while anything over that should seriously be considered for a web. Discuss the advantages and disadvantages of each method with your printer. Although you generally have more control with sheet-fed printing, you might be able to save a considerable amount of money by printing your job on a web press.

Specify your quantity with a minimum overrun. And qualify your quantity with "plus add'l Ms" (M meaning thousands). This way you'll know what your overrun charge, or your credit in case of an underrun, should be.

Size: Specify the dimensions of your publication with the width first. For example, an 8 1/2" X 11" publication is 8 1/2" wide and 11" long.

Pages: Specify the number of text pages and include information about the cover. A 24-page self cover booklet is different than a 20-page plus cover booklet.

Stock: Careful consideration should be given to the kind of paper you specify. There are several properties of paper which will effect the quality of your printed piece: color, brightness, opacity, smoothness, and gloss. Paper should be defined in terms of its basis weight, mill name, grade, color and finish.

Inks: Specify the number of colors or printing inks you will be using. Remember that each color ink you specify will require a separate unit and plate on the press. If you are printing four color process, you may want to use a separate black for your type. This would allow you greater freedom in adjusting the black in your process when your job is on press.

Make the best of all your available elements on the press. Consider tri-tones instead of duotones if you have the option of more than two colors. Match flat colors out of process where you want to add color without adding cost. Always remember to check with your printer first; he can advise you on what will work.

If you are using a varnish specify it as on-line or off-line, spot or overall, gloss or dull. Off-line varnish (applied separately on another pass through the press) is more expensive than an on-line press varnish, but should yield better results.

Use an overall varnish when you have full coverage of ink on a page. Spot varnish images when they print without a background color.

Artwork: Specify the number of originals, the form in which they will be released to the printer (transparent or reflective), and the approximate image size each original will reproduce as.

Be as specific as possible about what you are looking for in color reproduction when you first release artwork to your printer. Many times a good deal of color correcting can be accomplished right in the separation.

Proofs: Specify the kind of proofs you want to use. Pre-press proofs consist of color keys, cromalins, Match prints, Spectra proofs, etc. and are less expensive than press proofs. Press proving color images randomly is less expensive than proving them in imposition form. Remember that if you opt for press proofs, prove on the actual production stock and, if possible, the actual press you will print on. Discuss this with your printer to see what proving system might work best for you.

Binding: Determine which method of binding is appropriate for your publication. Saddle wire stitching and perfect binding are the two most common for pamphlets, publications, magazines and catalogs.

If you choose to perfect bind, remember that the cover should bind with the grain direction of the paper. This is to facilitate scoring and eliminate cracking, especially on a cast coated sheet. Discuss binding early with your printer since it will effect the imposition and layout of the printed sheet.

Finishing: Finishing is a general term that includes a number of specialty operations. Embossing, die- cutting, and laminating are examples of finishing that are commonly used.

Schedule: Don't underestimate the importance of a schedule. Include it in your printing specifications. Important dates are release of artwork (including mechanicals) and the date you need delivery. Work with your printer to establish a workable timetable for steps in-between. Remember that part of your printer's cost is based on how much time you give him for the job.

THE PRODUCTION PROCESS: Seeing your project "come alive".

The production process begins upon release of your artwork. From then on, you should be working closely with your printer in the completion of the finished piece. The culmination of your efforts will appear on press; and it is then when you will actually see your project come alive.

1. Begin by establishing overall good color balance across the sheet. Then you can work on "fine-tuning" specific images.

2. Check registration and fit. Poor registration can account for problems in obtaining good color.

3. Check for ghosting problems. Keep in mind, however, that most ghosting problems cannot be alleviated on press without incurring additional press time. Discuss all of this with your printer to determine the effective solution.

4. Make sure crossovers match if they are separated in the layout on the printed sheet.

5. Check for dirt and hickies. Remember that much of that will clean up during the press run.

6. Don't be afraid to run up the ink. The trick is to know when to pull back.

7. When giving a color "OK" on the second side of a printed sheet, be aware that the ink on the first side of the sheet has had time to "dry back". Check with your printer as to its degree and allow for this discrepancy.

8. Be aware that there are certain "tricks" you can try on press to make localized color corrections. Etching the plate (to tone down color) and packing the blankets (to intensify color) are two examples of this.

9. Once you have "ok'd" a sheet, check running sheets periodically to make sure the color is holding.

Don't think your job is over just because you've finished printing. Go to the bindery with your job and make sure that the finished product measures up to how you've planned it.

MICHAEL WATRAS, PRESIDENT
CORPORATE GRAPHICS INC, NYC

Around the world with design: Canada

By Leslie Sam Smart **FRSA RCA FGDC**

Bonjour

Marion LaVigne & Dave Esler, our district VPs and Pierre Elliot Trudeau send greetings from Canada.

By population our global ranking is 31. In size we are second to the USSR. We are blessed, and cursed, as no other British Commonwealth country, by a powerful neighbour, ten times our size, with whom we share language, cultural roots and a four thousand mile border.

Canadians invented the telephone, dug the first oil well, happened on rye whiskey and discovered insulin.

They drive 24 million cars and trucks. - Every last one designed in the US, Japan or Europe.

Canada has two official languages. Most speak but one.

Members of our IABC Polar Chapter spend Christmas in total darkness. In June they tee off on the local golf course at midnight.

Most of our communicators - editors, co-ordinators and managers are persons whose basic craft is writing.

Almost all designers are in design houses or work freelance.

Communicators enjoy the freedom of being able to select their own designers.

Designers feel that they have less constraints than if they were pegged on an organization chart.

This symbiotic relationship seems to work well.

The whole typographic movement in Canada had humble beginnings.

In the middle '50s there were just six accredited members. Numerically we fitted between tea-cup readers & Anglican Archbishops.

The rapid elevation of design students in Canada can be gaged from our entry in the international scene.

In 1954 the book editor of the Manchester Guardian reported on the British book league design contest. He stated that the Canadian submission matched in dullness books from USSR.
Four years later, two of the three medals from Leipzig Beautiful Book Festival were awarded to Canadian graphic designers.

Newcomers have had an influence on the graphic design scene. In two decades following World War II designers came mostly from England, the Netherlands and West Germany. Before immigration constraints, Canadian designers went to Europe to work and study.

During the VietNam conflict the field was enlarged and enriched by Americans who elected to make Canada their home.

One unhappy situation is the relationship between French speaking and English speaking designers.

After 6 months of tele-conferencing between the executives of Societe Graphiste du Quebec and Graphic Designers of Canada, concensus was established.

However, SGQ executives could not convince their members that union would not erode French culture.

Professionally we have two solitudes.

The area in which we have scored globally is through the work of our national film board. The number of awards received for experimental animation and documentaries is quite out of wack with the small number of persons employed. Their more recent productions have been branded "propaganda".

Our only other real first is the work of Baptist Minister, the Reverend J. Evans. He developed a symbolic system of geometric forms for the Cree Indian language in the late 1700's. Being without paper he printed on the back of the silver birch. "He taught the birch bark to speak" was the Indians' poetic description of the exercise.

Our system of measurement is something to behold. Working for the private sector we use inches for paper dimensions. Working for government we do a quick switch to centimetres. Fractions are too clumsy to measure paper thickness so we use thousandth of inches. We measure paper bulk by saying if the pile is 35" x 45" and there 1,000 sheets the bundle will weigh approximately x lbs. For government it becomes grams per square metre.

For typographic elements we use points and picas. Part page ads are measured horizontally in multiples of column widths (not standard) . Vertical dimensions are described in agate lines.

A designer in Canada working in print media needs: two balance scales; two micrometres and four rulers.

Someone should send us a Napoleon.

We are further confused by style in figure columns. An English/ french balance sheet provides an interesting comparison. In English an amount may be described $9,999.00. The facing French page will have 9 999,00$

Baffling, what?

Canada's greatest public response to graphics was what was to later be called "The Great Flag Debate".

There were fist fights in bars. Virtually every consumer magazine ran a flag design contest.

In Parliament, the sessions used more time than any debate in history- in war or peace.

Annual reports present an interesting study. I am commissioned by Western University to do an article on reporting to stockholders in troubled times. I am finding great difficulty in finding evidence of cutbacks. One of our major corporations spent $10 a wack to tell shareholders that their investment was halved and that the dividend had taken a healthy drop.

Some of our uptightness can be seen from this Imperial Oil cover. This portrait of a drill rigger in the arctic has to be airbrushed to make him clean shaven.

We call it the $750 shave. Beau Brummel only payed the senior court barber half a guinea.

Who are our heroes? Herman Zapf and the late Herb Lubalin - they gave us effective types so that we were ready for Helvetica rejection. Through their writings they re-introduced a light hearted scholarship to our craft.

Perhaps I can convey some of the way Canadian designers think if I state how we view graphics from the outside.

We still see Graphis publications as the most representative platform.

On major newspapers we see the products of Fleet Street as typographically the most vulgar. Wall Street Journal would have to win for dullness.

Picking a winner would be interesting. Probably the refined typography of West German papers is upstaged by the recent upgrading of feature pages in major US dailies. New York Times feature pages are an excellent example. It is a pity that front and news pages are not keeping up.

We look to Britain with envy at their internal tabloids produced in full colour. Our separation costs (even with high capacity scanners) preclude full colour except for corporations who have a high employee head count.

On the tables you may view a cross section of what I believe to be of the more interesting Canadian work.

In the following slides I shall show the five Canadian Gold Quill winners.

Tudor Williams
Syncrude Canada Ltd.
Fort MacMurray, Alberta

Sheldon Phaneuf
Canada Cement Lafarge Ltd.
Montreal, Quebec

Donald Summers
Saskatchewan Mining & Development Canada
Saskatoon, Saskatchewan

Lynne Carlisle
TD Bank
Toronto, Ontario

Oksana Ruczenczyn & Sam Smart
Leslie Smart and Associates Limited for
Canadian Broadcasting Corporation
Toronto, Ontario

Where are we going in Canada?

My crystal ball, which sits in a wreath of clustered maple leaves suggests.

1) Lean and mean shall continue. We will learn that wit must be exchanged for money.
2) We shall be looking more deeply into studies such as the TPFC survey and stop saying "they haven't told me anything I don't know"
3) Helvetica will suffer the fate of Scandinavian furniture.
4) "Pro-active" will be applied and not fast talked about.
5) Communications managers and directors will become much more heavily involved in human relation issues and and activities.
6) The true worth of the graphic designer will be fully appreciated and he will become rich and famous.

I would like to close my presentation with a salute to the person whose work has been used more extensively than any other graphic designer, Betsy Ross.

And to say, please come and visit us when you are in Toronto. We have terrific parties. Friday at 3pm we celebrate "survival". Please come and merci.

Leslie Sam Smart, principal, Leslie Smart & Associates, Toronto, Ont.